

SLUG & LETTUCE **FREE! #55**

c/o Christine Boarts • PO Box 26632 • Richmond, VA 23261-6632

A ZINE SUPPORTING THE DO-IT-YOURSELF ETHICS OF THE PUNK COMMUNITY

SOME THOUGHTS FROM THE EDITOR

ABOUT THIS ISSUE

So I've been freaking out, trying to get caught up on reviews due to my overwhelmed and procrastination, and then I've got way too many to fit into the allotted space. It seems that we're always making excuses, wanting things to be other than they are. I feel like with each issue I want to say — "I wanted to get so much more in here" and that has become the norm which I always fight with and against. This time, thanks to the help I got, we got a ton of reviews done and now space is the issue. Well, as always there will be more next time around and this is going on a regular basis — even with my hectic schedule (of actually working full time). I'm glad to have Fly's comic back in here. I know in the past some people have not understood how it fits into the program of the rest of this zine — it's tongue in cheek and very NY so just enjoy it. I'm sorry to not have more of the regular columns; a part which I've been enjoying more in here. The "Selling Out" story may seem kinda of odd to some, I mean who would think that I would run a story that even hints at supporting Chumbawamba. But when I read that story in Sascha's zine I read so much more into it that just that. Sascha and I shared a life (long ago it seems, in NYC) and that story recaptures the history of that life. Whether you like Chumbawamba, support them or not is irrelevant — there's so much more to it than that. And I'm also really glad to have China's Future Generation column a regular feature in S&L. The book reviews will return with the next issue - sorry they didn't make it into this one. I had hoped to also continue the gardening column, especially since I now have several people contributing to the subject. Even though summer is the fitting time to publish those gardening columns all the gardeners are busy being outside rather than writing. Next time around Sascha will have more tales from the Linnea Farm and there may be other stuff too.

THE HEAT & THE GARDEN

As for my garden - it's going great! It's very rewarding to grow your own food. My lettuce season ended as the heat settled in. My squash and zucchini took over and then the tomatoes, which I still have a ton of. There's nothing better than home-grown vine-ripened tomatoes. I found that my potted herbs weren't growing. They weren't dying either - they were just dormant and I knew that the roots weren't taking. It turns out they needed a bit of minerals and vitamins to combat the extreme heat and humidity which I am also trying to get used to, and now they're doing much better. The herbs in the ground are rocking and spreading quickly. I'm learning a lot from my small garden and already making plans for the fall as well as for next spring. As the sizzling heat has settled in, I find it harder to be outside which is frustrating because I crave the sun and being outdoors. But I hate the extreme heat. As I knew - that adjustment is the hardest for me to make. I can't help but look around and see how many people live in totally artificial environments. Air-conditioning at home, at work and even in the car. How much time does the average upper-crust person spend actually outside? Much as I hate the heat - I do try to get outside every day and stay in touch with it all. As I drive around in the sweltering inferno of my car I notice that most people around here do have air-conditioning in their cars and I can't help but think how much of a privilege that



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Canada & Mexico Surface Bulk: 10-\$1.50; 20-\$3; 40-\$5
Worldwide Surface Bulk: 10 copies \$3; 20 copies \$4; 30

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is. I am obsessed with the weather and the temperature so I cango on and on about it.

TECHNOPHOBIA & THE INTERNET

One of the things that I have noticed very strongly this summer is just how much the internet has taken over. I know that it's been spreading and growing all around me for years. But suddenly in the past several months it's made a whole new jump into the lives of all of those around me. Suddenly people who used to be reachable by phone or mail are only accessible through the computer. People who I deal with on a regular basis are near impossible to contact. Just about every classified or band I review has an email address. It scares me. I have been very resistant to the whole thing. I'm a total technophobe. But all the while I can recognize it as a tool that can be useful and helpful. What I don't like is the obsessiveness of it - how it totally consumes people to the point where they are on-line all day long and live only through a computer. There are a ton of reasons why I think it is both scary and dangerous. There are also reasons why it's helpful and useful. I know it's great for communicating, especially overseas. It's also great for spreading information fast and likewise getting up-to-date information when you need it. Unfortunately so much bullshit comes with that usefulness. The advertising that bombards you on the net. The way people can spread more bullshit, gossip and lies without having a face to take the rap and wasting a hell of a lot of time in doing so. The way people can become further alienated and less able to communicate one-on-one. The more we rely on computers, the more distanced we become from those around us. Communication is important and in our "bigger, better, faster, now" mentality world - it is of course fitting. But in the process of it all we need to remember that communication with those around us is just as important. I know that one day I will end up with email, but I'm so reluctant to give in to any of it. I have a computer that is over 5 years old and it's already out-dated. I can't keep up with new software even if I could afford it and wanted to cause my computer is essentially obsolete. I have always hated the way the industry forces you to continually buy more products in order to simply keep up. Whatever is currently on the market is already obsolete and it's only a matter of time before you're new item will have to be replaced. It's like all of the evils of J.G. Ballard's science fiction right in front of us. The more that this stuff takes over, the more I want to run the other way and revert to using even less technology. The more you pull yourself out of society, the harder it is to even attempt to keep up. And once you're out of the loop you can't even attempt to get back in. It's the same reason why those people who find themselves homeless due to some catastrophe will find it near impossible to get back into society if they

so choose. You can't get a job if you don't have a home and you can get a home if you don't have a job. etc. etc.

THE BUSINESS OF PUNK

Another thing that has been on my mind a lot lately is the business of punk. I've been having a lot of conversations with a friend in Europe, looking the differences of how we do things in the states vs. how many people in Europe are able to live. Most of us here have to have a job in order to support our lifestyle and then we can do our punk rock things for fun. Some people get to a point where their punk rock things take so much time that they want to fully dedicate themselves to their projects, which in turn leaves little time for working a job to earn an income. So it seems a logical step to attempt to live off of your projects. But then the ethics of the diy scene get all tangled up. Most of us have the approach of being non-profit. And if profit is taken, it's minimal and used to keep the effort moving along. I've always felt that if one is able to fully dedicate themselves to their project and squeak by paying their bills, etc., from that project, without taking advantage of anyone nor ripping anyone off - then that is the ultimate situation. But of course there are so many people who are driven by a different motive. Whether it be wanting to have great success of profits or simply not to settle for squeaking by but ensuring they do much better than that. It brings up a whole bunch of sticky issues. And the older you get the more these issues come about. It doesn't sit well with most of us to have to work for someone else in order to do what we really want. Especially at a time when what we really want to do is actually an attainable reality. It's a weird time in the punk world. Punk has become accessible to the mainstream and the media once again. Not that it means that everyone can "sell out" and reap the rewards — but there are possibilities lingering if you move in a certain direction that a few years ago just wouldn't have been there. Personally I'm not into it at all. And I resist these attempts as much as that of the internet. But I find myself getting continually upset over it. Upset that there are those who are tempted by these \$\$'s in the sky when my own ideals and ethics run so deep. Upset that record labels that act like indies are really subsidiaries of bigger labels. Upset that small labels simply aspire to operate like the big labels. I think that is the worst part of it. That at this time when the boundaries are overlapping - the major labels are sending these hand-written notes and trying to get press in "zines" in an attempt to get the "underground's" attention. While the small self-run labels are sending out mad-promotional materials that mimic the mainstream. This whole thing, much the same as technology makes me want to run away and give it all up and hide out in the woods. Of course that is not a solution, nor something I really want to do (at least not quite yet). I suppose if anything it makes my mission with S&L that much more idealistic and imperative. It is important to continually question and challenge those things in front of you.

THE USUAL PUNK ROCK EUPHORIA

As for traveling - I've not been doing any of it. I'm pretty content here in Virginia, despite the heat. My garden keeps me content. S&L is demanding as ever. I've accepted that I will never feel caught up, but I obsessively do the best I can to stay on top of it all. We did go up to Philadelphia to see Los Crudos and Drop Dead at the beginning of May - which was awesome. Stalag 13 really has

their shit together. They've cleaned the place up a lot - and now say their are sXe and emo friendly — which may sound dorky but after the cess-pool of drunken debauchery, that is a positive improvement in my eyes. They've got a space where people can table and for this particular show there were a ton of people who all have super huge smiles on their faces. Great bands and totally good vibe all around. I forget sometimes how many people who frequented ABC NO RIO are actually from NJ - which is just as close as Philly. So there were a ton of familiar faces and good old friends. It reminded me so much of the old days at ABC NO RIO. It was one of those awesome days that give me the re-affirmed faith in the punk community as well as inspiration for time to come. I had planned to go to Atlanta for the Prank Fest, but the forces that be conspired against me and kept me from going. Since I knew Damad would be coming to Richmond shortly there-after I accepted it a little bit better. The last couple months went into helping to organize the Richmond Hardcore Fest which took place on the July 4th weekend. I'd like to say it went off without a hitch, and it almost did. The venue worked out well - it was in a middle school. Unfortunately the attendance was poor - and it felt really lame overall. It's amazing how based on talk around town a 3 day festival was considered to be "an Avail show" on Saturday day. Of course we all expect a big turn-out for Avail and it was awesome that they played and that show went over well (for the most part). But the other shows were really disappointing. Damad played though which make everything worthwhile for me. They absolutely fucking rule! Lots of other good bands played too. My other obsession was with my favorites Ex-Members Of. The Boils came from PA to play to less than 20 people along with Underprivileged Nation. Kill the Man Who Questions are another awesome band that I saw in Philly and also at the fest. Like 30 bands played in all. We all learned a lot about what to do better next time (mostly getting it totally organized much earlier so that word can be spread earlier and more thoroughly). Thanks to all the bands who traveled to play. Trial just played the other day which was awesome beyond words. Again, that show was pretty poorly attended — I think I'm learning that is a thing that happens in the summer in what is actually pretty much of a college town. I had my own personal euphoria though in seeing one of my favorite bands. Shit - I've seen just about all my favorites this summer: Avail, Damad, Trial, Ex-Members Of, Los Crudos, Drop Dead, Boy Sets Fire. Silent Majority will play next month. I had hoped to see Morning Again too - a band I've been super obsessed with and keep saying I'd drive to Florida to see. But when they ended up in North Carolina last weekend it just happened to be the same time that Adrienne was visiting and best friends take a precedence to anything else. It was rad to have Adrienne back in Richmond. It's a funny story that the whole reason I ended up in Richmond in the first place is cause Adrienne lived here. I became obsessed with wanting to visit Adrienne when Karoline would be in town too, which came about a little over 2 years ago. My obsession with Richmond continued to grow. Adrienne, Karoline and I have since caused spontaneous combustion by being together in one place. And then Adrienne and I ended up trading places — she moved to NYC and I moved to Richmond. It's awesome that we share things in that way, but it would have been nice if we could have been in the same place together for longer.

So things are good. Best friends linger around and come to visit. Good bands surround me and keep me going. My garden is growing. I'm taking Yoga classes and finding peace and balance in my life. The sizzling summer creeps forward. I'm content. My roots are in the ground. And the big news is that Erik proposed to me and next year we're going to get hitched! Keep on rockin'! —Chris(tine) July 1998

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BY FLY

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SELLING OUT

by Sascha Dubrul

I stayed up late writing the other night and I was listening to the radio, flipping across the channels, checking out the local New Orleans and Baton Rouge stations. There was this one kind of catchy song I kept hearing, it was all over the dial, one of those songs you inadvertently start humming days after you've heard it and only then do you realize that it's been stuck in the back of your head jingling around like an old TV ad for the past week. The voices sounded familiar and I could have sworn it was this really cool band I used to listen to a long time ago, but I couldn't imagine why the big commercial stations would be playing their song next to all the other fluffy pop dance hits. I'd been hearing in the background since the Summertime. I was scribbling away, not paying much attention, when the radio announcer came on and said something like: "...and that was the latest smash hit from the UK pop combo Chumbawamba!" I dropped my pen.

Do you remember back around 1985 when all those icons of rock got together and had that huge concert called "Live Aid" to send money to the starving children of Ethiopia? It was a huge extravaganza with all the big names of the time like Michael Jackson, Cindy Lauper, Sting, Boy George, Phil Collins, and Bono coming out to support relief for the famine in Africa. It was the same era as "We Are the World," do you remember that shit? Coked-out superstars holding hands in some music studio and singing about giving money to the poor? It's not just some figment of your twisted imagination, that really happened, we all watched it on TV.

Or at least I watched it. Back in the mid 80's, I was still in elementary school and mostly what we did after school where I was from was go home and sit in front of our TV sets and watch this new and exciting stuff they called MTV: three minute, fast-paced, cut-up rock advertisements blended together with watered down images of sex and violence for the Pepsi generation. Like most of the kids my age, I'd just stopped watching Sesame Street a couple years back and this was basically the same thing — the colorful puppets and bouncing alphabets replaced by super models and flashy guitars. I was your typical preteen of the time who sucked up all the garbage in front of me, from Def Leppard videos to Clearasil commercials. I ate up pop culture because it was what everyone else did and it was what I felt like connected me to the rest of the world.

I was one of those kids that didn't have hardly any friends when I was growing up because I couldn't run fast and all the boys in my school played softball. I was always the kid who got picked last when they were dividing up the teams. I hated sports and competition. I was the kid daydreaming in the back of the classroom. I remember getting beaten up and getting called stupid because I couldn't spell or hold my pen right. None of the cool kids ever wanted to talk to me cause I didn't have the right clothes. I was what they called a loser.

So when I was young I'd retreat to the imaginary world of the TV. All my childhood imaginary playmates were always TV show stars: Gary Coleman from "Different Strokes" and Ricky Schroder from "Silver Spoons," Mr. T from "The A-Team." I'd come home after school and start watching TV and not turn it off until I went to sleep, the glow from the screen keeping me company from the twelfth story of the apartment complex where we lived. It was the electronic babysitter for my parents who were always off working late, my faithful playmate and teacher.

My models for the relationships in my life came straight out of the relationships I'd see on TV, all that stuff had a huge effect on me as a kid. I remember getting big crushes on movie actresses and being totally lonely and depressed when I'd realize that I had no chance of ever knowing them in real life and they didn't really exist anyway. I remember feeling the emotions like the worst of heartbreaks I've ever known since that time. Life was really confusing and TV culture had this way of tugging deep on all my insecurities and pre-adolescent needful emotions.

So like I was saying, I remember when that whole Live-Aid thing happened because I was super excited, all the big pop stars were going to be together in the same place at the same time and back then that meant more to me than anything that was happening around in my real life. I'd been programmed for weeks with little clips in between videos to be ready to watch it on TV all day. I think when it actually happened it was kind of a let down, I don't really remember it, another big show washed over in my mind with a thousand others just like it.

By junior high school I'd gone to a few rock concerts (I'd win free tickets by calling up the local radio station until I was the lucky 95th caller and pledge my soul as a dedicated listener) and I'd always end up feeling distanced from the performers, like they were some kind of super human beings and I was just one of a million souls watching something that I'd had nothing to do with. It was this strange mix of contempt and admiration that would leave me feeling totally empty and sad. I looked up to the people on the stage but once again it was that feeling of them being so far away from my life that I wasn't even sure they really existed. Not too long after that whole time I started to become really disillusioned with the pop culture I'd been fed all my life in this vague, hard to articulate, alienated kind of way.

Sometimes I feel like so many of my childhood memories have been

glossed over with this thick layer of sitcoms and action show episodes, like so many of my memories aren't even my own, they're just some script that someone wrote in Hollywood somewhere. Sometimes I have trouble untangling in my mind what was real and what I just watched on TV, the apartment I grew up in from all those cardboard living room sets, the nightly news and the war movies. I wonder sometimes how many people out there have had the same experience. I wonder how many of us have the same implanted culture festering away in our brains somewhere, this bonding link with other people our age because we all grew up with the same dumb shit.

Anyway, at some point I exploded and a couple years later me and my friends were punks. And I had a lot of friends by the way, because there were a lot of us alienated, fucked up kids. There was this one neighborhood we'd all hang out in and kids from all over the country would run away from home and come live in the abandoned buildings and hang out on the street. A lot of my friends had been through way worse shit then I could have ever even thought up in my middle-class liberal Manhattan dream world: their step-fathers had beaten or raped them, they'd been locked up and escaped from juvie or psych wards, they came from trailer parks and ghettos in middle America and their families were drug addicts and psycho military people. My dad had just died and my early teenage years were full of my own family trauma. I'd never been able to relate to the kids in my school and for the first time in my life I finally felt like I was accepted somewhere. I related to the punks more than any people I'd ever known. For the first time in my life I learned about what it was like to have a real community around who looked after each other.

So this is what happened: I stopped going to school and I started hanging out in this place called Tompkins Square Park. The scene on the streets back then was a real mix of kids coming from out of town who were out on their own surviving and kids like me who were still in high school and living at home but just had fucked up or complicated lives we needed to get away from. We were a pretty tight knit group, us punks, we created a family together and built community out of the scraps and fragments of all our life experiences as alienated teenagers, us against the world. I started to unlearn a lot of the TV programming I'd been fed about social interaction and started to learn how to really relate to other people. Finally some of us misfits had found a tribe outside the mainstream. We had our own culture that strived to have nothing to do with the larger popular culture.

Music was a really big part of the scene we created. We'd put on our own shows and had our own spaces to play music. We had our own underground networks for distributing our demo tapes and little magazines with stories pouring out our souls to each other about our lives. There was a real emphasis in those days on self-sufficient culture. "Do It Yourself" was the rallying cry for so many of us fed up with the overprocessed blood-soaked consumer culture and the vapid corporate madness we'd been raised with as children. Independent record labels popped up all over the place. "Selling out" the scene was a big part of the dialogue back in those days. I remember there was an album that came out called in Europe called "Only Stupid Bastards Help EMI." Because all the major record labels were huge conglomerates affiliated with arms contractors, there was a real consciousness in keeping the music within the scene, not letting the profit slip away into someone else's pocket. Making any kind of money off your art was seen as selling out to us and at the time that had its really good sides.

Everything was really informal and down to earth. There were no managers or big labels at all. If there was a band from out of town that I liked, chances were that I could write them a letter and they would write me back inviting me to come sleep on their couch and give me a personal tour of their town. When I saw bands play at the squat shows and I danced in the pit with my friends, I felt like I was part of something really cool, something that I'd helped to create that had nothing to do with mainstream society.

I think for a lot of us what eventually grew out of our alienation from society

was a hyper-awareness of injustice in the world. Even if you were white the cops treated you just as bad as the black kids if you were on the street dirty and punk. Everything looked ugly at fifteen anyway: life was short and we were all gonna die young. It was the tail end of the Cold War and we'd been raised with the threat of nuclear annihilation present in the backs of all our minds. We hated society and at the same time that we hated society, a lot of us felt a really strong affinity with animals that was stronger than our feelings for humans. It was a lot easier to feel emotions for imprisoned veal calves and cats with their heads cut open in vivisection laboratories than the people that were fighting wars against each other all over the planet. A lot of us didn't eat any animal products at all and if you don't know from personal experience, it can be pretty alienating to be a vegan in a meat culture — everyone's really threatened and thinks you're crazy. Try it for a little while and you'll see what I'm talking about. Go to a diner and try ordering some food with no milk or eggs or anything fried in animal fat.

Me and my friends would just get tighter and tighter as we slipped more and more outside the norms of society. We built our world underground and a lot of our codes of ethics were things that most people wouldn't even be able to begin to understand unless they hung out with us for a long time. Most of our fashion statements were really just for each other: the obscure band names on our tee-shirts or the cryptic symbols on our canvas patches we'd used to hold our clothes together. But we had community: we'd smash TV's and cook food in big groups, we'd hang out on the streets and play music and drink a lot.

Eventually some of us became more overtly political. We hooked into older activist networks and started organizing in our schools and on the street. We got our inspiration from the old Yippies who would sit around smoking pot and telling stories about the good old days of guerrilla theater pranks and we'd have meetings in an old pacifist resource center in the neighborhood that was full of anti-nuclear activists. There were lots of older housing activists and squatters floating around who'd been the ones to originally open the abandoned buildings in the late 70's and they'd had years of experience fighting the city.

Back in the late 80's New York City was a trip and a half, let me tell you: for the first time since the 1930's there were homeless people everywhere, shanty towns in the middle of Manhattan island — the after effects of a housing crisis and Reagan cutting all the mental hospital funding and social services back at the beginning of his reign in office. The Lower East Side, our beautiful neighborhood, was going through a huge and complicated economic battle between the forces of gentrification development and everyone else: everyone from the old Puerto Ricans and Ukrainians to the young artists and the anarchists were mixed up in it. There were big riots in Tompkins Park over the tent city that had been constructed by a small army of homeless people and their supporters. I watched as friends of mine got beat bloody over nothing in the middle of police riots. I threw my first brick at a cop and set my first

barricade on fire in the middle of the street. I'd get arrested all the time in skirmishes with the police and my mom would freak out. So much of our politics were reactionary, just channeled adolescent anger fueling direct actions of our rage against society. Late night stencil bombing and window smashing, blowing up cars with M-80's, always focusing our anger against the police who were all seemingly these fat mustached buffoons who lived on Long Island and were like an occupying army in our neighborhood. But there truly was love and inspiration behind all that rage and anger. I remember it really well. A lot of us had this vision of a new society where everyone was free and equal and had autonomy from the outside government. Admittedly, as an young teenager in the middle of the city it was pretty hard to articulate sustainable models for alternative futures and practical ways to live cooperatively on large scales.

But more important than our far off visions for a new society, we really did have community that stretched across the world: scenes of punks all over the country with similar ideas and styles; comrades we'd hear of in Europe who were battling Thatcher's reactionary government, the Poll Tax Riots, the thriving West German Autonomen scene with their romantic black blocks and whole occupied neighborhoods. We listened to old punk records that told us of our history, all shrouded in legends and mysteries, but so much more accessible and less alienating than whatever pop star crap that was playing on the radio that might as well have come from another planet.

Meanwhile, we had so much more fun than everyone else. We were the punks. We dyed our hair all different colors and wrote our opinions about the world on the backs of our jackets in spikes for everyone to see in crude slogans. We pulled off a subtle yet somehow very appealing mix of not giving a fuck but

caring a whole lot at the same time. We didn't have to conform to the same gender rules that everyone else seemed forced into about dating and male/female division of sex roles. For teenagers, we were really super aware and conscious of sexism in our scene. For the first time in my life I started to meet really cool real girls who would school me in political theory and teach me how to make stencils; girls who didn't shave their legs and would throw bottles at cops when they were angry. I'd found my crew.

There was this great album that a lot of us listened to back then called: "Pictures of Starving Children Sell Records: Charity, Starvation, and Rock & Roll" and it was by this really cool punk band from the UK called Chumbawamba. A bunch of us used to hang out at Michelle and Isa Moscovitz's house, (the infamous Brooklyn punk sisters), and dance around to it and cook big vegan feasts. It had come out right about the era of Live Aid and it was this incredible critique of the corporate rock structure and the hypocrisy of all the stars who profited off their image as caring about the poor. But it was so much more. It beautifully and simply articulated the destructive relationship between the rich nations and the developing world, the history of imperialism, the evils of apartheid, the corporate media, and the rich families who perpetuated it all. It was like a punk rock opera. From the first lines: "I'm the boss of the company - and I've got hunger working for me. Listen, and you'll begin to understand: I build my profits from stolen land. It's the economics of supply and demand. And I make the demands around here."

to the last lines of the album: "And the cycle of hungry children will keep on going round... Till we burn the multinationals to the ground."

I still get chills when I think about it. It wasn't like any other punk album that had ever come out: the distorted guitars, chaotic drum beats, and screaming vocals had been replaced by keyboards, drum machines, and melodic intelligible lyrics. But that didn't matter at all, this was obviously a very punk album. We all loved it, we all knew all the words. We used to joke that if we ever wanted the anarchists to infiltrate mainstream society we'd just get them to start broadcasting Chumbawamba on the radio. Ha-ha.

Time flies. All of a sudden it's eight years later. My friends that I used to hang out with on the street and in the political meetings are scattered all over the place. If you look at all of us now and check out our lives, we're doing a really wide spectrum of things. There's still a lot of us doing radical activism on one front or another: organizing protests and collectives, working with pirate radio and alternative media projects, traveling through the network of infoshops and radical houses around the country, cooking Food Not Bombs and bridging connections. You can find some of my friends off doing eco-activism in the forests of the Pacific Northwest and Northern California, keeping the last of the old growth trees from getting clearcut. Some of my friends do jail support work in groups like Prisoners Literature Project that send books and letters to incarcerated inmates all over the country. Some of my friends are off in the jungle in Mexico working with the Zapatistas or doing solidarity work with 3rd world rebel movements back in our home towns. Some of my friends work in bicycle shops and teach kids how to build bikes or help organize Critical Mass rides that protest the car culture in large cities. Some of them work in food co-ops and have studied herbal medicine and natural healing to help provide alternatives to the medical industry drug culture. The ones that stayed squatting the tenement buildings on the Lower East Side by now are either master carpenters, total alcoholics, or some twisted combination of the two.

A lot of my friends are the most creative people anywhere and I'm lucky to even know them. Off the top of my head I can think of dancers and jewelry makers and musicians and sculptors and painters and writers and freak nomad fire breathers who travel the country weaving their strange and inspiring tales. I bet if you ask any of us that are still around about those days back when we were growing up together on the Lower East Side we'll all talk about how influential and inspiring a time it was.

As for me, I ended up sticking around the anarchist scene more or less, nixed the punk thing with disgust a couple years ago when things got ugly, branched out, but I've kept my roots and my friends and I still feel like I have a big community all over the place. I travel around the country and write stories about the people I meet and stuff that happens to me. You're reading one right now by the way.

I showed up in New Orleans the other day and the old streets were alive with magic and promise. I'd been staying in a small town across Lake Pontchartrain with some friends for the past couple weeks and helping renovate a house with their step-father. I had a crumpled up piece of paper with a contact address in my pocket for one of the local squats I'd gotten from a kid I'd met back in the Summertime who'd drawn me a map of how to find his collective house when we'd met hanging out on the same piece of land in Southern Oregon. I showed up at the house and it was a really nice squatted shotgun with pirated water and a wood stove, a sculpture of twisted copper coils hooked up to a bathtub in the backyard creating a makeshift hot water shower. There was a small tight-knit crew of folks living there who all shared a love for books and radical history and a hatred of authority. There was familiar art and maps and flyers for protests and shows all over the walls. I immediately felt at home.

The Crescent Wrench bookstore was a couple blocks away and I got the grand tour. The Emma Goldman books and Spectacular Times Situationist pamphlets, the Slingshot's and Shadow's and Blast's and Love & Rage's, all

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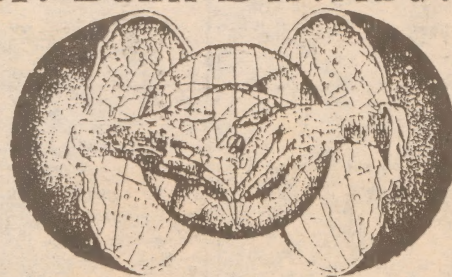
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COLUMNS

the national rags. There were racks full of good zines, lonely kids pouring out their souls from all over the country captured in time on little folded pieces of paper. There was a whole library with everything from carpentry do-it-yourself books to cheesy sex guides to Howard Zinn history. Every night there was a different activity going on at the Crescent Wrench: from watching Noam Chomsky movies to book binding workshops to the night I walked in and there was a room full of people polka dancing. It was a cool little scene I'd stumbled into, almost all people from other parts of the country who'd come together to create an enclave of radical culture.

So anyway, that first day I was at the Crescent Wrench infoshop I was talking to the punk guy behind the counter, happy to be back around my own kind that I could commiserate with for a little while before I headed back to small town life across the water. I asked him: "Hey, didja hear that old band Chumbawamba made it to the top of the charts? I keep hearing them on the radio. Isn't that crazy, who woulda ever thought, huh?" He looked at me and I realized I'd struck a chord. His face got all red and he managed to sputter out: "Man, those fucking sellouts! They're such hypocrites! I can't believe they're doing exactly what they preached against all those years ago! Fucking rock star bastards selling out our culture! I was walking by Tower Records and they had their album in the window! Can you believe that? They must be so rich by now. Fucking rich rock star sellout fucking bastards making money for EMI..."

I laughed and told him I thought it was a little more complicated, but inside I could relate to his gripes. The truth is that I'm just as sick of watching the music and art I care about get coopted and bought out by big business. I freaked out when I turned the TV on one day to see that the Nike corporation had bought the rights to that old Gil-Scott Heron song "The Revolution Will Not Be Televised" and was using it to sell their fucking sneakers. It was like Whitey using his own anti-manifesto with the meaning sucked out and spit back evil. It was some sick voodoo shit, insidious exploitation of black kids in the ghetto too young to remember the song had originally been a call to smash the consumer culture of the early 70's.

Even more, the whole "punk explosion" in the media a couple years ago was enough to make any self-respecting older punk kid slip into an identity crisis. It was like everything you thought had meant something had just had all the meaning drained out of it when those videos with the guys with mohawks started playing on MTV. It's undeniably strange when the stuff that you and your friends used to treasure like secrets is suddenly in the public domain. The music that got you through adolescence with its caustic critiques of pop culture is suddenly being sold as the same pop culture you were rebelling from in the first place. It's even stranger when you start seeing all these kids walking around who look just like you and your friends did and you want to be able to relate to them, but they're nothing like how you and your friends were. They're like the equivalent of hippies in the 80's: shallow retro fashion victims with so little political consciousness you could rub the contradictions in their face and they'd pay you to do it some more, cynical and hopeless. Back at the Crescent Wrench I found myself struck with how much I could relate to this guys angry ramblings.

Anyway, it was a couple days later, I was back at my friends place across the water, and I still couldn't get all this stuff off my mind. By chance I'd been listening to the radio and I'd heard an announcement that if I was the 104 caller I'd win free tickets to see Chumbawamba live in concert. It was too surreal, too close to home. I suddenly felt betrayed. I kept getting visions of drunk frat boys singing along to poppy vapid feel good songs and record executives sitting in some office cashing in with big grins. The strange thing was that I was positive Chumbawamba knew exactly what they were doing. They were talking about it years ago, they were the ones who articulated it to me in the first place, shit. Something didn't seem right. This called for some drastic action.

So I went to go buy their CD at the mall, it was really the only thing I could do given the circumstances. I was standing on line at the Circuit City in the big Louisiana Shopping Center with my friend Kaia and it was the weekend right after Thanksgiving and everyone was busy rushing around doing their Christmas shopping. It was a total fucking nightmare. There was a wall with 40 television screens all playing the same droning images of war and sex: explosions and scantily clad bodies on beaches. There were all these kids standing transfixed before the flickering images and running around begging their parents to buy them the new super-hype video games and CD-Roms.

I was standing there on line with the glossy shrink wrapped CD in my sweaty hand and I was studying it for any kind of signifier that the contents were more radical than they appeared in their slick green and pink neon packaging. The only thing I could see that had any promise was a little note in the bottom right hand corner: "www.chumba.com," an invitation to check out their web-page on the Internet.

Times have really been changing in the last couple years and it seems like now everyone and their mom has a website on the Internet. A bunch of my neo-luddite forest friends still think it's a conspiracy to suck our brains out our skulls for the Man, but the more I learn about the potential communication capabilities of the Internet and the longer it's around, the more open minded I become. Unlike television, which is just straight blasts of commercial garbage injected straight into our brains, the net is full of radical information that's really easy to access and sift through. Because it's getting so much cheaper to use and because the medium is inherently interactive, I'm totally convinced that it's going to be a positive tool for large sections of the

population. Not like there aren't forty on-line reactionary business web pages for every cool on-line lefty labor journal or radical bulletin board. There are. But the more people that get on there, the more the scales will tip. I've recently been turned into somewhat of a computer geek, I'm typing on one right now so maybe I'm a little biased, maybe my brain's already been sucked out. But anyway, keep reading and you'll see what I'm getting at.

We got back to the house and I walked straight over to the computer, turned on the modem, and logged on-line. I typed in the web page address and the screen flickered for a second and then came up full of text. I breathed a sigh of relief. Chumbawamba had links to all the cool radical websites around: Mumia-Abu Jamal, The Noam Chomsky Archive, The Liverpool Dockworkers, Anti-Fascist Action, AK Press, Billboard Altering Sites, tons of stuff I'd never even heard of. The 12 character address I found on the back of the CD and punched into a computer terminal gave me access to a wealth of information, all I had to do was click on what I wanted to know about and the screen would fill with text and photos. There was a section where there were ongoing debates about current political issues and dialogues from people all over the world asking questions to the band. They had a list of big corporate shops that they recommended stealing their new album from. "If you get caught, just tell the store detective that you have full support of the band." I was pretty happy. I don't care that EMI is a weapons contractor. This was selling out then I think I'm ready to sign up.

I don't think that me or most of my friends have a very easy time trying to imagine a large scale social revolution. Most of us are way too alienated from mainstream culture and even most other people to be able to begin thinking on such big levels. Most of us are covered in emotional scars and have retreated to our safe little enclaves in big cities or rural communities. A lot of our attempts at political organizing seem to end up only reaching each other because we only know how to talk to a certain kind of people.

We're still the same alienated kids who hate society and can't watch TV. That's OK. But the truth is that there are too many battle fronts to be just hanging out with each other. I still want to see the people rise up and take the power out of the hands of the big corporations and start organizing their own collectives. I want to see a social revolution on a mass scale in my lifetime. Building a mass movement and educating large groups of people seems like really good places to start. But it's easier said than done. I commend anyone that's trying.

So what I'm trying to say is that if it means Chumbawamba starts selling what appear to be apolitical songs that become smash hits and millions of people listen to them and then maybe at some point have the chance of getting exposed to more radical stuff, I think that's wonderful. I'm still the same alienated kid I was at 14 who scoffs at popular culture and has some separatist tendencies and still knee jerk recoils at the general amount of stupidity and sexism and racism and brainwashed TV Christian moralist bullshit most people have been inundated with. I always feel like my soul is dying when I'm surrounded by corporate culture: office buildings, strip malls and tract suburbs. I always have to be able to retreat back to the familiar world of my friends who totally opt out of the system and live in the middle of the woods or scam their way through life in the cities living off the grid. I'm totally inspired by the freedom of radical environments that can be created out of the clutches of the law.

But the older I get the more I realize that the last thing I want to do is put myself in a bubble and surround myself with people who think just like me. That's too easy. I'm not going to scoff at all my friends who do it because I totally understand, but I'm beginning to understand that if we really want to change the world and make things better for people other than our network of friends, it takes a way more challenging type of organizing, learning how to talk to people we'd never figured we'd find ourselves talking to, thinking about things on a large scale, on a mass scale.

I used to see the future in creating a new system and a threat by example from the ashes of the old. But the truth is that I don't see the old system going anywhere yet. I think at a certain point if we want to be effective on a mass scale we have to learn to negotiate a balance with the system. We have to learn to dance with

our enemies because we know it's for the best in the long run. We have to learn to be that statue of Jesus with the Mayan idols hidden inside. And be proud of it too. The truth is that I don't give a fuck anymore about an old code of the underground scene, I'm way more interested in seeing change than I am upholding the unwritten laws. I'm not going to be greedy and say my culture's getting robbed because my friends and I can always find more secret stuff to

enjoy that's not for public consumption. If they figure out some way to make money off of it then we'll just think up something else that's new.

So in the end I think back to waiting in line at the Circuit City in the shopping center, surrounded by a whitewash of corporate culture. I think of all the kids growing up in this country who weren't lucky enough like me to be born in cultural centers like New York City and are stuck in the festering nightmare that are our country's ghettos and suburbs. I think of some of those kids going out and buying the new hit CD from Chumbawamba cause they heard the catchy song on the radio, making it past the surface layer and discovering a world they would have never had access to before. And I smile thinking about strange twists of fate and the unknown future in store for all of us.

"Revolution will be built on the spread of ideas and information, on reaching people, rather than on our habit of creating ghettos within which to stagnate. It's no use standing outside shouting. We have to start kicking down the doors!" From sleeve notes to first Chumbawamba single, 1985

—Sascha Dubrul
c/o Linnaea Farm/PO Box 98/Manson's Landing/
Cortes Island BC/VOP 1K0 Canada

This story originally appeared in Sascha's book *The Secret Lives of White People* (reviewed in S&L #54) and available from Sascha for \$3.



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FUTURE GENERATION Punk Parenting Topic #1

DEALING WITH AUTHENTIC EMOTIONS IN A REPRESSIVE AUTHORITARIAN CONTROLLING SOCIETY

Hello! This is going to be a heavy column because I have some issues I am just dying to share with the world now that I have a column to speak from. So sit back, put up your feet and listen here! And I thank you in advance for taking the time to read and consider some thoughts I am about to put in front of you!

When people break away from patterns and ways of thinking they didn't like - and grow up and define themselves differently than their parents - become punks or whatever... they can still get quite conservative when it comes to their views on children. This is because the effects of child-rearing run deep... you can still have immediate knee jerk reactions from your own upbringing - that you have to reflect upon to change. This is one of the cool things about being around children - you can learn so much about life and yourself from them.

People raised authoritatively (and we all were, in different degrees) - can embrace a new standpoint - and believe in their radical new stance; religiously and dogmatically... in a similar way to what they opposed. Alice Miller is an amazing writer. She explains (in her book; *For Your Own Good* - hidden cruelty

in child-rearing and the roots of violence) the "repetitive compulsion that someone who hopes eventually to find a better world than the one he or she has experienced as a child in fact keeps creating instead the same undesired state of affairs."

Thus to illustrate this, I want to give some examples of what I have seen. I've seen a man that is proud to be a native american talking about he "wants to break his child's spirit". (His exact words). I have seen a man who grew up "terminally cool and punk as fuck", acting obnoxious, wearing clothes that shock society - say that may daughter shouldn't wear a frilly dress to the library for "what will the librarian say" and that the dress is inappropriately fancy and it will embarrass me (??). I've seen a redneck that breaks the rules of authority who is shocked when a neighbor told her granddaughter that "she has a mind of her own." A kinda hippie type who believes she is a strong woman who repeatedly calls her daughter a bitch when she isn't. And the list goes on and on.

Oh yes, it runs deep - and we all have them - hypocrisies of acting against our own belief code - when it comes to how we treat children. Double standards. We all wanted to be respected and should respect and honor children so we can teach them the meaning of it... so they can respect and honor themselves and others. I think the real shit comes out - upon our dealing with kids. The practical meets the theoretical. We are challenged. We have internalized our parents voice - deep inside.

For example - when my daughter was young her crying really bothered me. I thought crying meant I was a bad mother, my daughter ought to be happy, shouldn't she? It was a criticism of me. I should be the "perfect parent" (much as I was supposed to be the "perfect child" with no crying). My daughters crying made me feel stressed and uncomfortable deep inside - if she kept it up, it made me feel crazy.

Then I read an article, in *(When your child drives you crazy)* by Eda Leshan that said what really drives us crazy about children - is when they do stuff we weren't allowed to do as children. As I examined myself - I realized that I was encouraged not to cry as a child - and to see my Dad now - he goes crazy - "Stop it now, or I'll give you something to cry about!" for he was really forbidden to cry as a child. Not just to follow orders without any expression of discontent.

I read that crying is part of the healing process. In fact tears actually contain a stress hormone, ACTH and studies on adults have found lower blood pressure, pulse rate, and temperature in patients immediately following sessions where they cried and raged. I read this recently in an article called *Understanding tears and tantrums* in a paper called "Growing up in Santa Cruz". Anyone who is interested send me a SASE and I'll xerox the article for you.

Anyway, after I figured things out - I felt I could let my daughter have the right to express her own feelings without being so emotionally wrapped up in them myself. My understanding of this and dealings with her, gave her the vocabulary to even defend herself. When Clover was 3 or 4 and cried because an acquaintance ordered spicy food that Clover couldn't eat and we had no money to order our own food, the lady said; "Oh stop crying!" Clover said, "But crying helps me get my sad out!" Then he lady replied, "Oh wow, I never thought of it like that."

This is an example of why we need to think and find out how to raise children - if we feel we want to raise them differently than how we were raised. Once I understood what was going on logically, it really did help me emotionally to give Clover more space to have her own emotions. Sometimes it's better to just let your kid cry without you getting freaked on top of it. Sometimes people need to cry for a bit before you can make them feel better. (Or cry as you comfort them, of just have their sadness validated. "Yes, that really sucks!", instead of denied "Oh, it's not so bad" - to be able to grieve and bounce back. Gypsy told me she would tell Thor to go cry to a tree so he wouldn't bother the people they were crashing with. That's a lot better than telling him not to cry. Important note: I'm not advocating not comforting children or not listening to why children are upset and trying to help. I am talking about situations where nothing you can do is gonna help, and it's an older child not a baby, and you feel kinda mad at the child, like it has no right to cry about what it's crying about and the child isn't asking for your comfort... it just wants to cry cuz it's sad! I am also not talking to people who have no empathy for a child's tears and are ignoring them... I am talking for the people who have too much empathy and want to make stuff better all the time or to people who get angry at crying children.

Part of life is being sad, ya know? And if we forbid crying and other "negative" emotions and behaviors in children... you know what happens... we also suppress their ability for "positive" emotions - cuz restraining your authentic spontaneous feelings seems to work both ways. It's this ying yang thing, you close your heart so you won't get hurt anymore and you find you're not really open to feel all the good things either. And that's not worth it, to repress a child's ability for spontaneous joy and honesty because it is so well behaved. Soon enough the child will learn more self control.

Pain and mental pain is usually indication you are being hurt! And you need to listen to that, not blame yourself, ask yourself what's wrong! Listen to the young, believe them when they tell you what is wrong. Don't try to tell them, they don't feel what they feel and just blow them off! I believe my daughter when she tells me somebody's parents are mean or what the teacher did, or what I did. I listen to her and believe her. But sometimes I can just not handle her pain, or fix it, or know a solution. And when you don't know what to do, you can at least be honest, that's always helpful, just be honest. I'm certainly not a perfect person, my god no! I can be horrible and the parent



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child relationship is fraught with tensions... but honestly and respect and help you navigate through confusion. So I'm just saying I learned how to let her cry without feeling as crazy. And really I learned, if you want organic kids they are going to have a few bugs. But is there really another way? I can't imagine trying to control her like that. But this could get into another whole deep subject. To stay focused, I'll get back to the subject.

Did you ever see the episode of the Simpsons where Lisa is real bummed and Marge tells her to just smile and put on her happy face and Lisa gets out of the car to go to school with the fake smile and Marge thinks about it and freaks and grabs her and said "No, I'm sorry Lisa, you can be yourself, you can be sad, it's alright." Then she asks Lisa why she's smiling and Lisa says "Cuz now I do feel happy mom. That was really cool".

Our society is supposed to be of the people but it's really so compulsory and controlled and afraid of free choice - especially in relation to children who are punished, hit, imprisoned, and sent to psychologists if they don't obey authority. Remember... "You can't say Yes with all your heart, if you can't also have the choice to say No." —John Holt.

As an anarchist parent, when I talk of dealing with tension, I do differentiate between the stress of having somebody's foot on your throat (oppression), unhealthy societal expectations (mental slavery) and the trials and tribulations inherent in living (frustration, sadness, heartbreak, natural disasters, death, etc.). You do what you can do, I like to have a more political understanding of the life at hand... but hey sometimes life just sucks! And we have to learn how to deal with our own existence. Talking about problems can help.

Now I want to talk about crying babies which is different, for a crying baby should always be picked up and never left to cry. And babies cry a lot more

- expecting them to smile and make us proud. Read parenting books about how long they should sleep. But babies work on inner biological drives and can be frustrated by our attempts to mold them. When things don't work - we think something is wrong with us or the baby. And we try to change the babies behavior and start a battle. Some tensions are culturally imposed.

8) The babies in other cultures chapter of this book kicked ass! It's so fascinating! I love reading how people from around the world do things. One big bit of information is almost everybody carries their baby, with a sling or something to get somebody else to carry the baby. The baby sleeps while carried, and gets to look at all the action in the world, like the motion, and the skin contact by being close to the human heartbeat. When babies cry to be picked up, that's cuz they should be - like little monkey! They'll get independent soon enough and start running away... beginning with enough security leads to independence down the road. Why don't we listen to our kids? Cuz later when they want independence, that's when our culture tries to over-mother them and "hold" them back.

Other cultures seem to be more fond and used to their children, I do believe, not isolating mother like how we do here. "Our society puts motherhood on a pedestal while disparaging and degrading mothers in practice."

She says she doesn't think we could culturally deal with nursing our babies for three years, sleeping with them in our beds, and letting them go to sleep when they want. I dunno. I don't think it was that shocking to do so. But then I raised Clover at that age on the west coast and had some wild women for friends, hippies and punks. Babies on the tit, running wild and sleeping at shows and cafes was all I ever saw. And my mom friends were all cute and interesting and attracting so they had clout plus we weren't stuck in a big industrialized city or



UNDERPRIVILEGED NATION
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I will quickly run down some

points for harried parents to glean

from on the topic of Crying Babies.

1) Many babies have dairy intolerance.

Thus you as a nursing mom

eating dairy could be giving your

baby colic. This was true in my

case, as dairy intolerance was big

part of Clover's colic and I didn't

know it for months.

2) There are studies done that

prove there is no correlation between

material emotional factors and

a babies crying. Yes a neurotic

or young or dumb mother who

drank coffee when pregnant has

the same amount of odds as having

a crying baby or a contented baby,

so don't feel guilty ya'll, you are not

defective! (And since so many people

make you feel like you are, isn't it nice

to know?)

3) Sometimes colicky babies

cry and reject the breast. Stressful.

But switching to bottle feeding

will not make it better. They are

getting fine nutrition by nursing.

And by the way, compared to other

mammals, human women have the

most dilute milk of all. Human babies

are often like bear cubs, who suckle

almost non-stop. So they are meant

to nurse a lot, and formula is more

heavy and filling than breast milk

so they need less but still need to

fulfill their sucking needs which

are not just for hunger.

4) A normal baby is power-packed,

amazing energy, piercing screams,

demanding not like that soft compliant

Gerber baby you saw in the

commercials, OK?

5) Babies with obvious pain have

to be picked up, cuddled, soothed,

rocked etc. It is worrisome when

others tell you that you are

spoiling your baby. There is no such

thing!

6) Babies get flustered and cry to

release pain and feel better afterwards.

7) Babies are confronted with adults

ideas of them, and attempts to control

them. Sometimes care-givers are

fairly relaxed and allow babies to

do more or less what they want to

do. In some third world cultures,

adults accept small babies as

they are without trying to mold

their behavior on the grounds

they are not ready yet. They have

a relaxed attitude about potty

training and nudity. No family

member would think of deliberately

frustrating a baby in order to

teach it anything.

In our culture - we try to domesticate

babies. Put them to bed, isolated

from human contact and expect them

to sleep. Bath, dress, and parade

them

out in the suburbs. Still life was stressful and hard. I just had people to be role models and to talk to... although I had to look for them. It seems harder for Faith, surrounded by what I call the "normal" icky people.

I prefer to raise the little ones like barbarians, let them get in the mud, go up to people, pee in the bushes, sit on the sidewalk and nurse them, that's just me. A lot of people enjoyed my wild child's company. Will they turn into brats? I wondered that too, you want them to keep their spirit and self-esteem. I can tell you now at 10 my daughter is a somewhat shy, big hearted, responsible, creative and pretty damn civilized creature. Life happens to you, you don't have to worry about that. But remember us anarchists like liberty, freedom not license, I mean you got to respect other people's rights too! Just cuz we mostly are into working together and equality instead of a master and servant, under and over type arrangement doesn't mean we have no responsibility. I didn't raise her to be a creep. Somehow she turned out very "well-behaved" at a young age anyway, like the only toddler sitting calmly at the library reading hour. (But it she hadn't been calm that would be okay too - maybe they I would have taken her to the park). And I raised her like a heathen! It was fun, I have no regrets about that time in our lives. I mean little kids are pretty punk, just naturally.

-China/The Future Generation/PO Box 465, Fairfield PA 19320
China published a zine called *The Future Generation*. And she has a book called *Dream Bride Barbie*. Write for copies or just to share your thoughts.

ZINE REVIEWS

*** REVIEWS BY CHRIS(TINE) WITH HELP FROM APRILLE & RYAN WHERE NOTED.

101 CONTRADICTIONS IN THE BIBLE (\$2ppd to Angus McIlwraith PO Box 34027 Scotia Sq RPO Halifax, NS, B3J3S1, Canada) The title says it all. If you're looking for arguments to disprove those who cite the bible as absolute truth, this is what you want. Its also fun to read, especially if you went to Catholic school. (-Ryan)

A DIFFERENT KIND OF GREATNESS #3 (\$2/PO Box 7172/Rockford IL 61126-7172) Interviews with Mulligan Stu, Nil 8, and Basket Case. Reviews, poetry and columns. It's all done in a bland computer format which always reminds me of those horrible indie band promo sheets. Didn't really keep me interested. (-Aprille)

A PUNK KID WALKS INTO A BAR... #11 (\$1ppd to PO Box 254 Rye, NY 10580 USA) APKWAB is quickly becoming one of my favorite zines. This is the second issue I've read and without a doubt this issue has proven that the quality of the last issue was not a fluke. Barclay, the hamster lovin' editor, packs this issue with witty observations, much of it relating to language, that made me laugh out loud on a number of occasions. I've seen a lot of good reviews for this zine; they are all deserved. Even the record reviews are funny. You can't beat that. Great Job. (-Ryan)

AMMUNITION #1 (\$12/152 Oliver Rd./New Haven CT 06515) I loved the cover of this so I was lured into reading the personal escapades within. Reminded me of a lot of Nowhere Fast. It's stories of traveling, drinking, sharing moments with

friends and the like. It's got a nice personable flow to it. I wasn't completely captivated the entire time, but I did enjoy this one.

AMSTERDAM CHRONICLE #4 (\$5ppd to G. Hogan Kanaalstraat 66-huis 1054 XK Amsterdam, Netherlands) I've been reading a lot of international zines recently and I can't get over how much people from outside the United States know about our history. So, how is it that we know so little about theirs? Onto the review... Amsterdam Chronicle is a thick anti-authoritarian zine. This issue looks at how the Dutch authorities have increased the right of the police to use surveillance as a means cracking down on "marginal groups" (e.g. foreigners and the homeless. All the while portraying themselves as doing what's best for the society, but in reality enforcing a fascist policy. Superbly researched and well documented the articles gives the reader a glimpse of the direction more and more governments are heading. Excellent. (-Ryan)

ANTI-PATHY #3 (\$1ppd/ PO Box 11703/ Eugene OR 97440) I have literally carried this and Antipathy #2 around for months cause this is an awesome zine packed full of good articles and since it appeals to me so much and there is literally hours of worth of reading it's taken me a long time to get through it. Sometimes it bums me out that the zines I like the best and want to recommend the most take the longest to read and often get reviewed late. Antipathy #3 is a bit smaller than issue #2, but has a tons of great articles. I like Mike's attitude cause it goes way beyond the verbatim rhetoric of

the norm on a PC political zine. Mike delves deeper, brings experience and thought to the issues and challenges you to think. He shares experiences traveling through Mexico, male prostitution, veganism, sexuality, nature, hardcore, punk and straight edge. This has some of the elements that I liked so much about Fucktooth — that politics, sex issues and music blend that all goes into new territory. This zine absolutely rocks and once I got delved into it I couldn't let it go. Totally recommended! It's so rad to read something that I can relate that goes beyond the surface. Rad!

APPLE BROWN BETTY #6 (\$1/PO Box 245/Montvale NJ 07645) Bits about Mad Agent Records, running track in school, overheard conversations at school, news about a punk kid who was beat to death in Amarillo TX. Interview with Alan from Pop Kid Records. Show, music, and zine reviews. If you're into power pop this zine for you. (-Aprille)

BABBLE ON #5 (\$1 and 2 stamps to 417 Westwood Ln. Rochester, IN 46975 USA) I must admit that this didn't interest me. It wasn't bad, just not what I'm interested in. If zines reflect the personal tastes of the writers (and they should!), then some zines are less subtle about it than others. This is one of them. This issue has an interview with Gary Barker, a comic artist that has worked on Garfield and a some Marvel and D.C. titles. Groovy Man from My Life With The Thrillkill Kult, and Hanzel and Gretel. The rest is a mixed bag of articles that range from dream interpretation to studio wrestling. (-Ryan)

CHUMPIRE #95 (1 stamp to PO Box 680 Conneaut Lake, PA 16316-0680 USA) I don't think this is the latest installment, but you can ask for the most current. For long as I can remember Chumpire has been a sheet of paper crammed full of Greg's observations about punk rock and life. I've gotten to know Greg a little in the past few years and I have a lot of respect for him. Each time I read Chumpire I feel I know him a little better. This is really a great example of do-it-yourself communication within punk rock. (-Ryan)

CIMABUE FANZINE #7 (Free to 6 Kings Crossing Apt D Cockeysville, MD 21030 USA) This is the second issue I've reviewed and it's a lot like the first issue... a lot of Ska. Interviews with The Scofflaws, The Robustos, The Deceptionz, and Skallosis. Ska show reviews, ska record reviews, and more ska than you can shake a stick at fill out this issue. If you like ska then you'll love Cimabue Fanzine. It keeps you up to date on the latest Ska flavors. (-Ryan)

COUNTERCULTURE #1 (stamps or donation/ PO Box 73/ Odenton MD 21113) A new project started up by the Anarcho Punk Federation. A newspaper put out seasonally that acts as an open forum for news, info, essays, and articles concerning punk activism. Each issue will also feature an article on anarchist history. This issue features The Paris Commune of 1871, a short but inspiring piece in history. There's a listing of worldwide contacts, as well as info on events happening this summer. What I really liked is it's packed with addresses of people, groups, organizations, and such to get a hold of. Help support projects like this. (-Aprille)

CRYPTIC SLAUGHTER #8 (\$1ppd/PO Box 1781/Spokane WA 99210) This zine has got to be about the best thing in Eastern Washington cause every time I get my hands on it I love it. Great interviews with Boy Sets Fire, Converge and Unruh give this good musical ground coverage. Giovanni's writing about traveling in Europe, having mental illness and struggling with medication, Food Not Bombs, bio-engineered food and some other bits give this personality and character as well as dealing with interesting subjects. It was all awesome to read which makes this zine rock!!

DECADES OF CONFUSION FEED THE INSECT #19 (May 98) (\$2/224 North Camac St/Philadelphia PA 19107) This is an artistic zine that is filled mostly with artwork (drawings) of a goth-tribal-sexual sort. The spare words didn't make any sense to me but I like the overall aesthetic.

DEFENSTRATOR #6 (??? to the Defenstrator c/o A-Space 4722 Baltimore Ave. Philadelphia, PA 19143) I think it is only a matter of time before every major city has a something like the Defenstrator. Each time I get a package of zines to review there is an anarchist news paper or two inside. And each one is from a different city. This time it's from Philadelphia's long running A-Space. As far as format and subject this is pretty standard. A lot of attention is given to regional issues. But there is a good deal of international coverage here too. If they are able to keep a regular schedule this could be a great tool for keeping people informed on current events. Great Job. (-Ryan)

EYE CANDY #5 (\$1/c/o Joseph Biel/7741 Ohio St/Mentor OH 44060) A pretty straight forward zine. Interview w/Racer Ten, Dr. Bob's Nightmare and The Assmen. Various articles on getting a job at Subway, starting a fire with a wall socket, the insane clown posse, good and bad points of MRR plus reviews. The page about reasons to ride a bike was funny - but still has legitimate reasons. Also a short but to the point bit about being aware of where your money goes. The back page had a list of different issues of Eyecandy and it went up to #7, so this is a pretty old issue. (-Aprille)

FRACTURE #2 (\$2ppd/PO Box 623/ Cardiff CF3 9ZA Wales UK) A good newsprint zine that is free in the UK (but \$2 overseas). Interviews w/Discount, Knuckledust (UK-HC), Dagobah, Burnside (UK) and Servotron plus a record label profile on London's Household Name Records. There are a lot of reviews and a good section of columns, however I was disappointed that none of the columns really held my attention or interest. None the less a well done zine with good intentions.

FSHUT STONCA #4 (Rafal Grodzicki/Sloneczna 79/38-200 Jaslo/Poland) This is a well done zine with good layouts all in Poland. It seems to cover the crust-punk scene, though I've never heard of the bands interviewed: Refuse, Karma, Regiment... there's a bunch more. Unfortunately it's pretty hard to say much about it cause I can't read it. There's a lot of text though - and it looks good.

GLUTTON FOR PUNKISHMENT #3 (\$12/Reese Ikler/PO Box 15295/SF CA 94115) The writing in this zine seems to be in the vein of shock or outrage value. Trying to write things that will annoy people. Articles on what men want, Chumbawamba deserving all the benefits of a major label, a break down of all the different labels used to describe punk music, different rants by Karyn Abrasive, interviews with Skatologists, Light Saber Fighter tour diary, letters and poetry. Didn't do much for me. (-Aprille)

GOING NOWHERE #5 (\$1ppd to 7078 Van Gordon Ct. Arvada, CO 80004 USA) Without a doubt, I'd have to say I'm reminded of an early issue of Punk Planet, which was very similar to MRR. With Punk Planet it took time, but they eventually developed there own style. I think the same will happen for this zine. Inside this issue are interviews with Propagandhi and Millencolin. There are also a handful of columns and reviews (of zines, records, and films). Two instructional articles were dedicated to starting your own zine and silk-screening. It's good to see people sharing information and passing on DIY ideas. My only complaint is that there are too many ads. Unfortunately it costs money to publish a zine and they are a necessity in most cases. (-Ryan)

GROUNDWELL VOL. III, #10, 11, 12 (\$10/yr for 12 issues to PO Box 174

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Slug & Lettuce Page 6

most annoying are the female nude spread shots. I find it totally inappropriate in a hc-punk zine, esp. when slapped in the middle all out of place. I know Flipside has given into it and Probe was all about it... but it's my pet peeve. **NO FUN #2** (\$1 + 2 stamps/79-1 Frederick Ave./Bayshore NY 11706) An interesting zine that has a bit of everything in it. There's no music covered at all. It's more like a collage of thoughts, ideas and stories between two people. They're moving to NYC from Victoria BC and there's a lot of writing concerning it. The funniest being written by Brooke, who is originally from NY, about the Northwest and how it differs from NY. Most of Brooke's writing is stories and humorous observations whereas Jarrett (the other half of no fun) fills the zine with political and conspiracy articles. Includes bits on feeling un-noticed in NYC, knowing of a girl obsessed with Jeffrey Dahmer, Snow White vs. Evil Queen, tales of going to a conspiracy theory lecture, a piece about work and what it is. A great analysis of porn, plus more. (-Aprille)

NO PEST STRIPES #3 (\$1.25/PO Box 02222/Detroit MI 48202-9998) It's a short comic about the editors life as well as a story called "The Sheet and Frankentrain". But I really can't review it because out of 15 pages it only had less than half, with doubles of each. It seems like he put a lot of effort into doing this zine, you'd think he would check to make sure he had all the pages. Oh well. (-Aprille)

OFF THE VOICE OF CAMPUS AND COMMUNITY (Off Campus College Office SUNY Binghamton, NY 13902) This is a highly informative political zine. OFF sates itself in the beginning to be a forum for all diverse, critical viewpoints and those suppressed by mainstream corporate media. This zine is thick reading consisting of mostly short and informative articles about ongoing political struggles. A section I found useful was Ned's notebook, which informs you of direct action around the globe, as OFF puts it. Highlights of this zine for me: Mumia Abu-Jamal's article on the Chiapas disaster in Mexico, along with a professor's account of the same event, the article on Equality and the American Educational System and one man's perspective on women's studies. These were just the highlights for me, there are tons of articles in here that really let you know what's up. This is a good example of alternative press at its best. This is a place I can trust for news, as opposed to the mainstream media. OFF is a highly useful paper for all sorts of people. If you have any interest in finding out what's really going on in the world, you should to pick this up. (Beth)

PANGCORE #3 AND #4 (\$4ppd to PangCore c/o MAT PO Box 32 POS Malaysia Skuas 81307 Skudai, Johor, Malaysia) This was the first issue of this Malaysian fanzine, or any Malaysian fanzine as a matter of fact, that I've read. While some of the contents were in Malay (I hope I got that right), a majority of it was written in English. The focus being the international d.i.y. hardcore scene, with interviews of Future Primitive, Meanstream, Puppen, and others. International scene reports, poetry, columns, politics and reviews fill out the rest of the issue. A note about the politics. Personally, I found the view of some of the columnists stances completely fucked up. In regards to homosexuality. "In the west this kind of human have their own organization to fight for their right. Who's right? Human right? I think a real normal human wouldn't do this thing...S It's hard to pass such statements off as a problem with the translation. The ideas are rooted in a homophobic religious culture that has no place within any society. (-Ryan)

PEOPLE CAN'T DRIVE #3 (\$2ppd to 1004 Rose Ave. Des Moines, IA 50315-3000 USA) This zine is a collection of short stories. I graduated with a degree in fiction writing, and have since given up the whole notion of writing it. Writing good stories is not easy. In regards to this zine, I'd have to say that I respect the effort. I wish I had been involved in a project like this in retrospect. Not all the stories are good, and some of them are just bad. But zines like this provide a format for writers to work at new ideas, develop new styles, and have a lot of fun in the process. Every now and then you come across something that works. Keep it up. (-Ryan)

PLANET FISH #4 (stamps/33 Weston Rd./Churchtown/Dublin 14/Ireland) A quick zine done by a high school student in Ireland. Short bits on gigs, zine an music reviews, as well as articles on different theories as to the existence of god. A great piece dealing with the power of your heart over your head, homophobia and respect others opinions. Short but interesting. (-Aprille)

PLASTIC NEWSLETTER #34 (PO Box 42/95201 Pabianice 3/Poland) This is done by Fraggles who does some artwork in S&L. It's all in Polish which makes it kinda hard to review. If you read Polish and you are into anarcho-punk or power-violence hardcore then this is for you. There are reviews, contacts, anarchist news, band info, interviews with The Capitalist Casualties and Preparation-H and a whole slew of D.I.Y. punk based networking info. It's all totally right up my alley.

PTBHI #4 (\$1ppdUS \$2ppdCAN \$3ppdWorld to PO box 1868 Anchorage, AK 99609-1868 USA) This is the first part of a travel diary that begins in Anchorage, AK and leads to Mississippi. (The second part will begin in Texas; the next stop. The writing is quite good. (Chris, this reminds me of your writing style.) I always get so envious when I read tour/travel dairies. This one is no exception. It's intelligent, funny, and interesting; an issue definitely worth reading. I'm looking forward to the second part. (-Ryan)

PUNK OUT HARD!! #8 & #9 (DOA Distro c/o Ban 7 Emerald St./De-va Village, Tambak/1636 Tagig, Metro Manila Philippines) A one page DIY contact zine. These issues are from last year, but it's still worth a mention cause the one page format is ideal for reviews, contacts and regional DIY Philippine punk coverage.

QCEC #7 (\$2.50ppd to 406 Main St. #3c Collegeville, PA 19426 USA) Question Everything. Challenge Everything. is the premise of this zine and the goal of it's editor. I was admittedly a bit leery because it sounds so cliché. The

truth is that this is a pretty quality piece of work. The articles do bring up some interesting points. This issue focuses a good deal of attention on avoiding mass media hype. The articles come off as intelligent with a down to earth perspective. A style that will turn more people on to new ideas. A good job. (-Ryan)

RAMBLE RIGHT/MY EVIL TWIN SISTER #3 (\$6/Evil Twin Publications/PO Box 12124/Seattle WA 98102) This issue, which is actually a beautifully constructed pocket size book is stories written by only Amber. With her sister they put out "Not For Rent" an amazing book talking w/activists in Europe. Rumble Right is about Amber's travels in Germany written in a mix of tour diary and novel, focusing on her visiting an old friend and staying in for awhile. She tells about the daily goings on and describes the scenes of German life. Hanging out, country-side outings, smoking a lot of hash, and just enjoying life. An infatuation with an artist named Dirk fills up her time and a lot of her writing. It's a very absorbing vook that is written beautifully and you can easily fit it in your pocket to read obsessively till finished. There's also some excellent photos sprinkled throughout. While reading you can imagine her frustrations with the language barrier, especially in large groups with a lot of voices quickly whirling around. Her love of going on hikes and hanging out in the country is an interesting change, (and welcomed) to the more standard punk traveling activities - shows, parties, hanging out in cities, etc. Definitely worth checking out! (-Aprille)

RATS IN THE HALLWAY #8 (\$1ppd to PO Box 1591 Evergreen, CO 84037 USA) This is a really great punk zine. Its real thick and real cheap. The contents are standard interviews, columns, articles and reviews but that doesn't take anything away from this zine. Though I do have to complain about the abundance of skapunk, but that's just personal taste. This issue has lengthy interviews with Pietasters, Judge Roughneck, Hagfish, and Diesel Boy. There is a debate about Chumbawamba and my personal favorite - a column by a punk rock father about raising his daughter. (It reminded me of an old friend.) Great Job. (-Ryan)

RAZE THE WALLS #2 (\$3ppd to 2351 College Station Rd. PO Box 523 Athens, GA 30605 USA) Of all the zines I've reviewed this month, this is one of the best. Raze T he Walls' covers prison issues and documents resistance both inside and outside the prison walls. This issue has an interview with Beatrice Codian-Robles of the Almighty Latin King/Queen Nation, the second part of Kropotkins writing on prisons and many articles related to Political Prisoners. I was impressed by the variety of opinions expressed and the quality of the writings. This is truly excellent. (\$3ppd to non-prisoners and 3x.32 stamps for prisoners. Checks or Money Order payable to Mike Mann, not Raze The Walls!) (-Ryan)

REVOLTI #1 AND #2 (??? to Chad c/o Break the Chains PO box 5144 San Luis Obispo, CA 93403 USA) These issues are primarily a collection of articles pertaining to anarchist issues and revolutionary struggles. The first issue contains a couple articles written by Mumia Abu-Jamal pertaining to Merle Africa and SCI Greene respectively. Also included is a brief history of the Diggers, and prison issues. The second issue focuses on the history of Mayday, alternative health care, and news. Neither issue is very long, but both are well written and informative. Good stuff! (-Ryan)

RIDE ON! #2 (\$2/PO Box 236/Abington PA 19001) Even though you're warned that this is the bummer issue, I still enjoyed reading it. We all have waves of bad luck, and in a way reading about someone else's hard times you don't feel so alone. Most of it is personal writing and stories. A lot centering around flaky friends and avoiding high school. There's a straight forward article about detailing the Ludlow Massacre. That goes along with his stories concerning high school American History class and knowing better. The arguments he gets into with the teacher are probably funny to see. It ends with a pretty long interview with Aaron Cometbus - who is also his favorite writer. Some sound say this is a Cometbus rip-off but I think Jim has his own style to stand apart. At times it

does seem a bit too self-wallowing , but it is the bummer issue. I look forward to #3. (-Aprille)

ROSEMARY'S BABY PICTURES VOL. 1 (\$1 + stamp/515 Kathryn Ave #4/ Santa Fe NM 87501) This is a collection of photos in a small quarter page format put together as a side-shoot from the zine Flushable Applicator. A good idea, but the quality outright sucks. If you're going to do a photo zine you've really got to at least half-tone the photos so that they reproduce - either wise you can't even see the photos and what is the point? Decent idea but technically not making it. **SAP** (Migraine PO Box 2337 Berkeley, CA 94702 USA) I'm assuming that if you

send off a letter Migraine you can find out how to get a copy of this. **SAP** is a comic zine written by two people named Ian and Kim. The art is by Simon Gane, of Amie fame. The story is a brief tale of two strangers, though attracted to each other, can't seem to get together. The story is nothing new but matched with Simon's art you have a nice read. Enjoyable. (-Ryan)

SCREAMS FROM INSIDE / THORN IN MY SIDE - Split zine (Carissa/4434 Ludlow St./Philadelphia PA 19104)

Carissa has moved and been working on Screams From Inside #7 for awhile now so in the mean time she put together this mini zine in my favorite 1/4 sized format. The S.F.I. half is Carissa talking about more personal thoughts that she feels she can in the full sized zine. The Thorn In My Side half is fiction stories written by her brother. There is a major flaw with at least my copy in that the pages are all put together out of order - so much so that it was near impossible to read more than one page at a time, which totally ruins the flow of all the writing. Tis a shame, cause it's got good stuff in here and I was all stoked on having good pocket reading material.

SECOND GUESS #14 (\$3ppdU.S./\$4Canada/\$6World to Bob Conrad Second Guess PO Box 9382 Reno, NV 89507-9382 USA) This issue features a Zinks tour journal. Bob Conrad, the man behind Second Guess, plays drums in the aforementioned band. The entries document their first and last tours of 1997. The writing is great. I've never read any of bob's writing, nor am I familiar with the Zinks, but regardless, I found myself interested enough to keep reading. If you're a fan of Bob or the Zinks you'll get a kick out of this issue. (-Ryan)

SHOELACE #11 (\$1.75/PO Box 7952/W. Trenton NJ 08628) I was already leery of this when I first looked at it. Computer layout with generic computer clip-art giving it an overall sterile boring appearance. The writing didn't grab me either. It really reminded me of when I worked at a horrible natural foods store chain, and they would put out a "company zine" with all the latest cut-n-paste computer graphics and completely bland articles. This issue has interviews with the Drags, Tsunami and Pezz as well as some columns, music, zines and show reviews. The article about how to select a good cigar reminds me of some DIY yuppie bullshit. If you are into any of the bands they interviewed you might want to check it out. (-Aprille)

SKULL #1 (\$1/PO Box 188/North Greece NY 14515-0188) A pretty strong voiced first issue. There's a lot of anger in her writing which is refreshing to see. She writes about things that can stir up a lot of feelings - cruelty in the pet trade, high school, (she's proud to be a drop-out - right on!) High price of natural/cruelty free products, gossiping women & the media selling the bad ass attitude. She also includes a huge list of companies who do and don't test on animals. Could grow into an awesome zine! (-Aprille)

SKYSCRAPER #1 (PO Box 4432 Boulder Colorado 80306) Although I'm not a huge fan of emo music, I can really appreciate the ethic, especially when it comes to zines. Emo zines just tend to be so well put together, so well thought out, they just really kick the average punk zines butt. This zine is no exception. Within these pages are interesting interviews with Still Life, Bottleneck distribution and Bloodlink records to name a few. I love it when zines interview unusual

subjects such as record labels and distros, it just doesn't happen enough. And this zine actually asks interesting questions to both bands and other subjects. The columns are casual and personal, even while discussing a political topic. I really like that. In general, I really like this zine. I may not listen too much of the music this zine covers, but that doesn't mean I can't still appreciate it. (Beth)

SLOSHED #2 (2 stamps to Sloshed c/o Matt Robertson PO Box 6704 Ketchum, Idaho 83340 USA) Inside are interviews with Anti-State, Beer Bong, and Jack Killed Jill. The interviews are short, but give you a feel for what the band is like. One article briefly states 10 reasons for adopting vegetarian diet, and another describes time spent in a juvenile detention center. When I finished I wished the interviews were longer and the questions weren't so standard. I want to know a little more about the bands. The article about the juvenile detention center was good; it would be nice to see more writing like that. (-Ryan)

SMELL OF DEAD FISH #5 (\$1/PO Box 484/Pensacola FL 32597) This issue just came out - the rate that Scott puts news issues together, it's hard to keep up review wise. It amazes me! I really like S.O.D.F. because it is so personal. Not necessarily just writing style but from what he selects to put in it, how it's laid out, down to the hand-written intro and stories. A lot of people will complain about his hand-writing - lighten up it's not illegible. Every issue will differ in content. But that's what makes it interesting. This issue has a lot of contributions - feminist reading list, poetry, weighting out maturity, facts about women in prison, and some other odds-n-ends. Show listings, and record reviews, two funny clippings about an idiot frog hunting duo's accident and foreign signs in English that make no sense. The rest is Scott's writing about old punk houses, taxation, 17th century artist Artemesia Gentileschi and a movie made about her which is untrue. Plus other daily ramblings. Check it out! (-Aprille)

SPANK #24 (\$3ppd/Michelle & Doug Daugherty/1004 Rose Avenue/Des Moines IA 50315-3000) A pro-done zine covering some of the more mainstream of the "underground". Interviews w/The Peechees, US Bombs, Nashville Pussy and a chat w/Ian McKaye. Over half of this is reviews which cover more hardcore and punk. Though this is all well done for the most part the coverage isn't up my alley.

SPIRAL OBJECTIVE #12 (\$2/PO Box 126/Oaklands Park SA 5046 Australia) I love the fact that these guys turn their huge distribution list catalog into much more than a catalog. It's a compilation zine and catalog. The zine part is really a ton of information, much of it slap and paste style which is both cool - cause there is literally a TON of info included here: stuff on Uranium mining at Jabluka, lots of local issues and struggles as well as world-wide environmental issues. Tons of stuff on animal rights and vegetarianism with health issues and nutrition info. Info on Co-ops, activist connections on-line. It's a great resource for contacts as well as for information. The chaotic layout is a bit frustrating only cause it actually takes a bit more time to focus - but if you've got the time and want the information it's all here and that is awesome!

SUPPRESSION #7 #3 (\$12/PO Box 4441/Elendale DE 19941) This zine focuses on the Oi-Punk scene - reviewing some of the bigger labeled releases with that odd twist of Motorhead, Warzone, Toasters and to Oi and Ska. There's a really nice brief interview with Snap-Her which looks like neither end took it too seriously. Unfortunately most of this is reviews and there is a ton of wasted space which makes the contents weak and sparse.

THE FIFTH GOAL #1 (\$17/PO Box 970085/Orem UT 84097) This is a Krishna hardcore zine. I've always been wary of the Krishna thing and though their philosophy actually entwines much with my own, the dogma of it really scares me. And this zine has a very strongly religious tone - with quoted scriptures and a look at not other religion and about what the bible says about eating meat. It's also got an interview with a graffiti writer and some hardcore reviews that don't really say too much about the bands. I think that a Krishna hardcore zine that wasn't too dogmatic could be interesting (even if I didn't agree with it all) but this one doesn't really have enough substance either way.

THE NEUS SUBJEX #8, 13, 14, 15, 16 (PO Box 18051 Fairfield, OH USA) I was sent a small stack of these little Cleveland Punk Rock (CPR) newsletters. At first I was a bit intimidated by the format. Neus Subjex's layout is not for those with weak eyes. The size depends on the issue you have, newer issues being slightly larger than the older ones. Each issue is printed on both sides of a sheet of paper, in very small print (this was the intimidating aspect of Neus Subjex). An issue is packed with gossip, information, observations, reviews, updates and anything else that relates to CPR and the surrounding area. Written, no doubt, while under the influence of cheap beer, making this a lot of fun to read. Hell, I'm not even from Cleveland and I don't even like the state of Ohio, But I do love Neus Subjex. Very punk. Go Reds! (-Ryan)

THE PROTOZOA #4 (\$3 US \$4 World c/o Reggie PO Box 104 Wilmas, Ca. 90748) Apparently this zine used to go by the name Less Than One, so if you were familiar with that zine, you probably know what to expect, but if you're like me and never read that zine this is a brand new experience. And it was quite a good experience. This zine is mostly musically oriented, but it has a view interesting more personal parts in it too. I liked the one where he gives us advice on how to put together a good stereo. Very useful!! And it's kinda funny too. Most of the stuff this guy writes has an amusing edge to it, which is great, not enough people do that. A list of some of the bands interviewed here: Emily's Sassy Lime, Unruh, Sanctus luda, Noothgrush, Submission Hold (probably my fav. Interview), Godheadslid, and Wellington. The interviews are good, he asks some of the same old boring, but necessary questions, but comes up with some more interesting ones also. There are some great live shots in here along with the record reviews and everything



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else. The layout is crammed but still good and readable, and does not look sloppy, but just punk. A good read! (Beth)

THIS ANATOMY IS MUSIC #1 (\$1/Jess O Rama/45 Wilder Ln/Leominster MA 01453) A little typed pocket size zine. All personal writing from inside Jess's world. Her words are very poetic and simple and you feel like you just got a great letter from a close friend. She is very perceptive of small things in life but also very aware of how fucked up the bigger picture can be. The part about how working her job is killing her creativity is something a lot of us can relate to. She also talks about her shyness and worrying about mental illness. Her mother and grandfather were both diagnosed with problems. The story about going to her mother's work (a box factory) and seeing how horrible and mundane it is was very moving. A great first issue. (-April)

TOUCH THE BRUTE SCHIZOID DRUG SALAD #13 (stamps/trade/ 195 Hanson Dr/Springfield MA 01128-1021) It's really 4 different zines that fit in a half envelope. Each zine was at #13 when they decided to do this collaboration. All 4 zines are heavy on clip art collages. Touch and Drug Salad have more written word than Brute and Schizoid. Touch focuses on the absurdity of society and includes a funny cartoon about misconceptions. Drug Salad is mostly crazy clippings from newspapers and magazines. Also following the society out of control theme. Brute is the simplest in content of the group. More of a statement in form. All three styles are blended in Schizoid. Newspaper clippings, collage, written word - but again following the anti-society theme. All 4 are short issues but make up an interesting look into the minds of 4 zine editors. (-April)

VAFANCULO #3 (??? to 4155 Patterson Rd. Butler, PA 16002 USA) I liked this a lot. It was very honest and without apologies. This issue is a nice mixture of music and politics that come across as very important to the editor. Inside is information about Tibet, Mumia, and an individual's rights when confronted by police. Its short, but good. (-Ryan)

VEGAN SPICE (??? to 127 Oakside Rd. SW Calgary, AB T2V 4H6 Canada) I think this is a one-shot zine. It started out as a project for an English Writing course but the editor got really excited about the whole project and here it is. This would be a really good resource for anyone looking for basic information

concerning animal rights. It has a lot of definitions dealing with specific types of testing. Also included are arguments for vegetarianism and companies targeted for boycotts. I'd like to see more of these, because I remember how important they were for me years ago. Good Job! (-Ryan)

WEST SIDE #2 (2 stamps/Craig Gariety/310 Jill Ave #109/Celina OH 45822) As well as a zine it's a catalog for his distro, which I always like. It combines two things I love to read. There's a lot of cool stuff in here. A tale about greed and society written in a children's fairy tale way, a great intro about respect, steps on making improvised napalm, short page of reviews, some other odds and ends. Then the catalog that lists all the patches, pins, records, books & more they distro. An interesting little zine. The writing was very much from the heart. Wish it was longer. (-April)

WEST VIRGINIA SURF REPORT #13 (??? to PO Box 7422 Burbank, CA 91510-7422 USA) What a strange name. This is a collection of short stories. Like any other collection you have your good and bad stories. This had more good than bad which was good. If you like short stories you'll like this. I really enjoyed the story about a boy who was masturbating in his father's childhood room. His fantasies started taking the shape of what were his father's from years gone by. It was funny. (-Ryan)

WHY NOT? #4 (stamps or trade/Jemuel Joseph Gardner/39275 Sutter Dr./Fremont CA 94538) A small, short, hand-written zine that reminds me more of a letter to a friend. The theme is childhood. A few short memories of the editors childhood as well as from a couple friends. (-April)

ZINE GUIDE #1 (\$4ppd US/\$7ppd world/PO Box 5467/Evanston IL 60204) Brought to us by the folks at Tail Spins zine, this is an amazing new publication that is a very comprehensive guide to zines (with good coverage and emphasis within the world of hardcore and punk - and beyond). Every one that I thought to look up was there. What makes this rock extra hard is that not only are individual issues summarized and reviewed but there are also a whole bunch of survey's (zine editors favorites as an example) tallied under each one as well as listed at the beginning all together (favorite zines among record labels, among other zines, among females, males, and overall) (\$8. came in #25!). Not only is this just plain cool, but it's interesting and gives a bit more information that just a mere review. I was also totally impressed that they list current addresses as well as old ones and just about any relevant information you could need. This rocks! This is THE resource guide to zineland!

CLASSIFIEDS ADS

Information

VAMDC: Putting together a bi-monthly index of activist organizations, bands, etc in the Virginia, Maryland and DC area. All listings are totally free. Entries can include (but are in no way limited to): Bands, labels, distros, mailorders, show venues, independent book and record stores, activist groups, dates of meetings, shows, and other events. Send entries to: Lindsay/PO Box 1515/Leesburg VA 20177. Send a stamp to receive a copy. Tentative deadline for entries for the first issue: August 15th.

GENERAL STRIKE COLLECTIVE is Richmond's only grassroots anarchists/activist group. We've been around for over 2 years and are always looking to meet new faces. Send 32¢ for quarterly newsletter to: PO Box 5021/R. VA 23220 or email us at: generalstrike17@hotmail.com - thanks.

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ALBANY JERICHO COMMITTEE seeks bands to play benefits. Proceeds will cover costs to organize 1999 Jericho March in Albany and benefit national political prisoner POW legal defense fund. For more info, contact Lex Bhagat/PO Box 154 Albany NY 12201.

ATTENTION BANDS! If your band is going on tour, I would like to book you. I'm just starting to do shows in Birmingham and I need bands! Call Nick: (205) 632-5802 or Matt (205) 647-2598. Or write: PO Box 1452 Gardendale AL 35071.

ADDRESS CHANGE: Manchurian Candidates, Pisspoor and BCB Records have moved: 1712 E. Riverside Dr. #67/Austin TX 78741.

PLASTIC NEWSLETTER - Power Violence, wrestling str* edge hardcore fanzine from Poland. we've got a big problem with nazi post office in our town. Many deliveries have been returned to sender (parcels and more). We apologize - could you write again please!! No fuckin' rip offs! New Address: c/o Andrzej & Magda/ Bolonek/ Podlesna 3A 8/95200 Pabianice Poland

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LOOKING FOR Amebix, Grief, 13, Rudimentary Peni, Contropotere, Neurosis, vinyl/LPs, EPs in exchange for Polish stuff. etc. Rafak Mikuta/ul.zeromskiego 58/05-070 Sulejowek/Poland.



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Lost People

BRENDAN SULLIVAN FROM CHICAGO. I lost contact with you and I still have Kaos 7"s on hold for you. If you are still alive, please write to me at: Altse Alatalo/Nurminte 11/95420 Tornio Finland.

THE RUMORS OF MY DEATH HAVE BEEN GREATLY EXAGGERATED. This is Raven (Nomad Nation/Good Di Drunks). Looking for info on west coast Fillmo Squat family who are currently MIA across the country. Esp: Cunt, Roland, Boyd and a Dalmatian named Madonna. Write and let me know whassup: 21 Locust Ln/CM CH NJ 08210.

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LOOKING FOR OTTAWA/IHAD SPLIT LP I'm also trying to find any Ottawa t-shirts or videos. Please Help!!! I'll buy or trade, whatever it takes. Send love to: Josh Gregal/290 Chestnut St/Hamilton NJ 08037.

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GOBLIN SEARCHING FOR: Vaughn Bode interviews, absinthe, anything old and French. Weird fashion shit, etc. Sean Goblin/PO Box 3635/Oakland CA 94609 or seangoblin@hotmail.com

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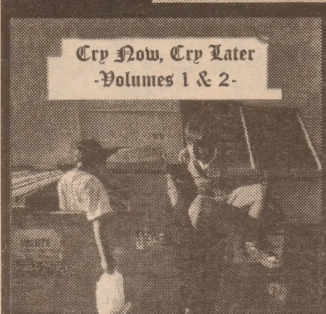
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include wholesale rates (anyone else too). Any bands feel free to send tapes/info for homeless benefit compilation tapes. All 100% non-profit. Trades welcome. Send IRC/SAE for details of Disschist issue #7. c/b Starchild/70 Churchill St/Alloa/Clacks FK102JG Scotland UK

ATTN: FEMALE SKATERS: Putting together a sk8 zine for girls. Please send a photo of yourself sk8ing and stuff about yourself. Any questions please write: Little Sister/409 E. Yale/ Fresno CA 93704

GIRL OR GIRL-FRONTED PUNK AND SKA BANDS for a compilation cassette. Each band will get a copy to dub and sell. No sexist stuff... surprise, surprise. I am a guy! Send your song or questions to James c/b Neglect Fanzine/ 165 Maple St/ Bridgewater NJ 08807 email: diyedison@aol.com

OUTREACH PROJECT is looking for bands to record on an animal benefit comp. If you have something to say on the topic of animal rights, please write to: Outreach/Blk 359/Woodlands Ave 5 #03-362/Singapore 730359 or email: bigot@pacific.net.sg

HOMEBREW RECIPES. Fuck corporate beer. This will be a free pamphlet. Please send to: Luke Puke/010 SW Porter #106/Portland OR 97201

FIFTEEN CRIMP SHIRTS seeking bands. Already includes Discount, Operation Cliff Claven, Doc Hopper, Rock Star, Splurge, Half Nelson, and more. Don't send letters, Send



recorded covers on DAT and tape. Thanks a lot. (440) 255-4663. Microcosm5@hotmail.com

Microcosm Records/7741 Ohio St/Mentor OH 44060

I NEED POWER-VIOLENCE, PUNK, CRUST, HC etc. bands to contribute to a benefit tape for Indonesian & East Timor political struggles. Third world punks are especially encouraged to submit their stuff. Send a song or two or if you need more info just write me. Erwan/66 Canning Ave/Mt. Pleasant WA 6153 Australia. Also looking for contacts w/punks in Indonesia. Help!

NEW LABEL LOOKING FOR BANDS FOR 7"S and Amexib, Dirt and Rudimentary Peni cover tapes. Send demos to: Erosion Records/ 455 East Vandalia/ Edwardsville IL 62025. www.angelfire.com/eroded/records.html

TAINTED YOUTH a new punk/ska and medical zine. Looking for contributors. Columns, cartoons, scene reports, etc. Anything accepted. Labels/zines HELP! Free zine for contributors. Send stuff to: Mickey G/2322 Charlemagne Ave/Long Beach CA 90815

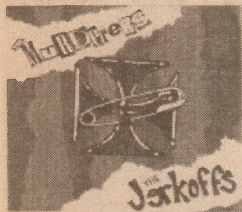
CONTRIBUTIONS STILL NEEDED for benefit comps for he Jason Boye Eye appeal. Crust, hardcore, ska, sXe, all types of true alternative stuff will be used. 2 comps out at \$6ppd world/US airmail. Send trade lists too! or just write! Up the Punk! Phil/14 Shane Park/Lurgan Craigavon/Coarmagh BT66 7HD N. Ireland.

Publications

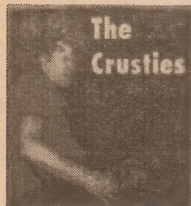
ENJOY DUSK! The first book by complete nutter Sean Goblin soon to be released! Thrill to the baroque, hallucinatory, futurist, insanity! Heavily illustrated and very odd. \$6 w/color

Beer City Records Presents....

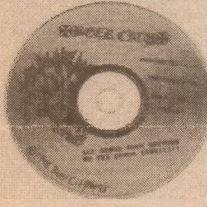
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cover! Wow Wow Wow! Send family fortunes to: Sean Goblin/PO Box 3635/ Oakland CA 94609

DISSIDENT RECKONS ZINE ISSUE #2 is out now after 3 years of rest. Send \$6 air ppd (clear copied). I will accept any currency. More than 70 wider-than-A4-pages of DIY anarcho punk, labor news, squatter eviction reports, etc. Free classifieds. Ads for trade. Send DIY punk materials for reviews/contributions. To: D. Reckons Zine/ Ban Cabuguan/ 7 Emerald St/ De-va Village, Tambak/ 1636 Tagig/ M.Mla Philippines.

THE RED SCARE FANZINE #1 comes w/ cassette comp. featuring Spazz, Asshole Parade, Wardance Orange, 400 Years, and more. Interviews, articles, and pictures too. \$5ppd to John M/1604 Persinger Rd SW/Roanoke VA 24015.

NEO-BARBARIC ZINE WANTS TO TRADE ad space w/ other underground publications, would like to be reviewed and to review other zines. Just get in touch. CHC/PO Box 144/Ashville PA 16613. email: Chocotus@hotmail.com

NEGLECT FANZINE - working on 2nd issue. Interviews w/ Four Letter Word (BYO), Fanshen, and a few more. I'd love to have some people write personal/political/critical, etc. columns. If you're interested get in touch! Bands and labels, if you feel it's okay to waste some \$\$\$ you can send stuff for review. Classifieds are free. Write, we can talk. Neglect Fanzine c/b James/165 Maple St/Bridgewater NJ 08807 diyedison@aol.com

TOTAL FUCKING WAR ZINE SAYS HI - to the DIY community. We are a zine on #7 currently. Total anarcho punk from the only functioning collective in the Southern areas of Illinois. Subvert! books shows, distros local and non-local. Zines, pamphlets, and other subversive literature. Subvert! yourself we will all be free! Total fucking war zine/Subvert!PO Box 0624/Manteno IL 60950-0624. Columnists needed, trades welcome. Cheers.

HEY, EMPOWERMENT NEWSLETTER comes out bi-monthly. We need your help to keep it running freely. Any info about upcoming records, bands on tour/ that have split up, scene reports... all welcome. We also mainly review records and zines of all kind (from punk, crust, xox to rap, ska) and have room for ads. Write for more info about costs (we prefer to charge records than \$\$) Note new address: El Trasto/ BP 40 11V/35 101 Rennes Cedex 3/France.

NEWSMASTER. Philippines quarterly fanzine contains band info, scene reports, music/zine/video & gig reviews, rants, columns, free classifieds & more. Subscription: just send money in advance. 15ppd in Philippines. World: \$1.50 ppd per issue. I need your support. c/b Jerry Cruz/ 38 Ilang2/ St. Michael/ Meycauayan Bulacan/3020 Philippines.

DANKZINE - PO Box 1356/Framington CT 06034. Dankzine/Incubus split out now. CT punk scene (The Pist) w/crust, oi, hardcore with Swedish sr/Chelloveck 4, Showcase Showdown, and more. \$1 postage/trades welcome. Distros get in touch. Dankzine/CT scenster split out in September. Send submissions, scene reports, anything you send we print.

I LOVE ECSTASY IT KILLS RAVERS FANZINE #1 is out now! \$2ppd US/world. Always looking for scene reports, rants, articles, etc. So act today! Cool punk females write as well. Phil/14 Shane Park/Lurgan Craigavon/Coarmagh BT66 7HD N. Ireland.

Correspondence

25 YR. OLD NAPPY-HAIRED DUDE seeks correspondence from any and all who have time to write decent letters. Into Hellbaster, Excruciating Terror, Amexib, Confuse & 1,000s of others. Also dig homebrew & mountain bikes. Doug/PO Box 19275/Cincinnati OH 45219-0275

I WANTA START A BAND! Cool kids in Indiana please get in touch w/me! I'd also love more pen pals from everywhere. So you can write if you want. And if you live in IN maybe we could even hook up and hang out. I dig: the Clash, Screeching Weasel, Bikini Kill, Sleater-Kinney, the Misfits, Excuse Seventeen, the Fakes, Heavens to Betsy, Bratmobile, the Queers, sk8 boarding, zines and Bettie Page. I do spoken word, two zines & I run a small DIY label and was in a band called Kiddie Porn. Write to me at: Jolie W/728 North Union/Union City IN 47390-1134.

I'M A 17 YR. OLD GIRL INTO THE MACC LADS, Cockney Rejects, The Clash, Oxymoron, Toy Dolls, the Gonads, Partisans, the Rezillos, Sex Pistols, the Insane, the Buzzcocks, Court Martial, Sham 69, the Disrupters, Combat 84, etc. Seeks correspondence w/ liked minded people esp. Sid Vicious look-a-likes. Write Sarah at: 11215 NE 128th St #L303/Kirkland WA 98-34. No racists, sXe's, Christians, gutterfucks, prisoners, or psychos.

SURVIVING 30 YR. OLD PUNK VETERAN/TATTOO ARTIST. Held hostage by government officials for forced slave labor. Into 80s HC, Oi punk, death-black metal, grindcore - in need of punk chicks. Help! Write: David J Valencia #K-19949/MCSP B-9-216/PO Box 409099/Ione CA 95640.

LOST IN HELL. I'm stuck in a hell hole and very lonely and slowly going insane. Want to correspond w/techno, gothic, reggae and old punk females out there for whatever you are interested in. I'm very affectionate. Please send photo and will answer all. Please come into my hell. Write: Barry Green #96A4545/Pouch #1/Woodbourne NY 12788.

HC DRUNK MEXICAN PUNK looking to trade and correspond w/real punks into Atoxicco, Massacre 68, Revolucion X, Desobediencia Civil, Regeneracion, Coprofilia... You get the fucking point. Write to: Eddie Leaf/Rt. 2 Box 49256/Alamo TX 78516.

TAPE TRADER SEKS OTHER TRADERS. Your list gets mine. Into Discharge, Crass, DKs, Black Flag, Minor Threat, Voorhees, Doom, Crass, Crumbsuckers, Los Crudos, Schwartzegger, AF, Cromags, Misfits, Warzone, Ebola... Pen pals also wanted for correspondence. Can also trade 7"s, CDs, t-shirts, zines, etc. I also do Pisschrist zine/distro. c/b Starchild/70 Churchill St/Alloa/Clacks

FK102JG/Scotland UK

HEY PUNK WRITE ME: Into Defiance, Aus Rotten, Oi Polloi, Oxymoron, Varukers, etc. Possibly traveling in spring of 99 to California and other west coast areas. Looking for travel companions, places to stay, experienced travelers tell me yer tales of the road. Anyone - feel free to write! Jeremy Culp/ 516 N 3rd St/ Columbia PA 17512-1142.

24 YR. OLD MALE in need of mail. Will write back. I'm into Misfits, MOD, etc. Scott Mayes #J-79535/26650 N. Angeles Forest Hwy/Palmdale CA 93550.

BAY AREA PUNKS - Yes the million of you - have any interest in showing two more new arrivals around? Yep, the rumors are true, Pete and Jim from Ride On zine are finally going through the punk rock ritual of age and moving to SF/Berkeley. We don't know folks there, but we'd like to write. We'll send you our zine. Promise we won't eat your food when we get in town. We'd just like a friendly face to say hello to maybe. Bikes, beer, diners, dancing, books, you know the story. We'll get by with a little help from the kids. Write us at: PO Box 236/Abington PA 19001/rideonline@hotmail.com

WRITE TO ME! I like No Love, Propagandhi, other rockin' types include DKs, Screeching Weasel, Boris the Sprinkler, I Spy & Born Against amongst many others. I love zines (and do one myself - OJ Killed Elvis \$2ppd). I enjoy mystery science theater 3000, the Simpsons on TV and I love Drew Barrymore. My address is: Mike Croft/123 Shady Hill Rd/Apalachin NY 13732-314. Thanks to the many people who wrote before - esp. Jilly-Bean. Oh I'm drug-free and vegetarian too.

20 SOMETHING POLITICAL PEACE PUNK/HIPPIE PUNK/GUERILLA ARTISTS looking to correspond w/others who are not threatened by the politics of reality. Especially seeking other hippie punk that are very open-minded and interested in a wide variety of music to exchange ideas with and just make new friends. Not interested in close-minded bullshit or earth-hating assholes. We like grind, crust, thrash, speed, death, hardcore, trad. punk UK/UK psychedelic, experimental, tribal, classical, etc. Into tape trading. Please all like-minded individuals: write us! Kathleen Konflikt & Cedar Surveillance/221 Belmont Ave E #105/Seattle WA 98102.

I WANT TO HEAR WHAT WOMEN HAVE TO SAY ABOUT THE SCENE. I am male and 14 y.o., but age doesn't matter. It's all how interesting it is to hear others peoples ideas. I am damn sick of all types of prejudice, and sexism especially. Into: Battery, Fastbreak, Good Clean Fun, Team Dresch, In My Eyes,

Corm, Gorilla Biscuits, Pinhead Gunpowder, and other punk/hc music. I do not stick with one genre of punk because I stick w/what I like. No close-minded, so please feel free to write. Your picture gets mine. Marc/800 Burt Mills Ave/Silver Spring MD 20901

WOULD KILL TO GO TO THE ORIENT! I am 18 and living in Louisiana at the moment unfortunately. But I have determined my life to go to Japan. I've been wanting to meet people over there. I'm into Chaos Punk, pogo, Oi! music and rock-a-billy. Just looking for punks and skins in the orient. Please write! Martin/1841 Hollyhock/Shreveport LA 71118.

LOOKING FOR PEN PALS to write to, trade with and possibly collaborate with on the zine and comp projects I do. Musically I like hardcore, crust, punk, intelligent rap, grind and some oldies like Civil Disobedience, Misfits, Code 13, Grandmaster Flash, Los Crudos, Simon & Garfunkel, Gorilla Biscuits, etc. Literally (as in literature) I like HG Wells, Satre, Emma Goldman, Dante, etc. I'm 17, sXe, vegetarian, and a guy if that matters... I'll return all letters! Tim/222 Oak Rd/Winter Springs FL 32708

HEY YOU! YES YOU! 31 yr. old male, still spiritedly and punk, seeks correspondence with females and males of all ages. Musical tastes run from ska to classical to funk to 60s-70s punk - Iggy, Velvets, etc. to Pretenders. Pistols, Clash, X to Agnostic Front, Third Grade Teacher to who knows what all! Also love B-movies, photography, more more more! You photo will get mine. Act today. Write Dale M. Johnson/4504 Forest Ave/Cincinnati OH 45212-3304.

GOBLIN - 22 yr. old post-punk artists, musician, writer into 80s retro, black metal, new romantic, vodka, Peni, Amexib, Nina Hagen, penguins, black clothes, tight pants, baroque aesthetics, lovecraft, Tolkien, Bauhaus, philosophy, absinthe, dark paganism, looking for similars. Write to Sean Goblin/PO Box 3635/Oakland CA 94609 or seangoblin@hotmail.com

24 YR. OLD PUNK & 2 SMALL DOGS moving to Boulder, CO for 2 mos of school in Sept. 98. Looking for punks w/room to spare. Will pay rent. Evan ODeW/4220 Wayside Ave/Ft. Worth TX 76115. (817) 926-4027.

WRITE ME NOW! I got rhythm but no rhyme; just a pocketful of jism, and a pen full of slime! Artistic, poetic, masterful strokes of brilliant light that blind the mind to the heart of the soul, insane, neurotic serial lyrical riller, tired of all the guilt with no sin? Well me too! So write me now, esp. if a female-type person. RSVP@all letters. Zien Paradiso (Hedge)/59 Hartford Rd #2214-

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WITCHKNOT - "Squawk" LP
LOS CRUDOS - "Canciones..." LP
DOOM - "Rush Hour.." LP / CD / CS
SCATHA - "Respect, Protect.." LP / CS
EBOLA - "Incubation" LP
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-- **21 YR. OLD GIRL TRAVELING THE CZECH REP.**... Vienna, Hungary down to Thessalonika Greece, over to Turkey, then to Bulgaria, Romania on to Odesa and Kiev Ukraine. If you're along my route, please write. I'd like to meet you and hang out. Travels begin Dec 13 in Prague. I'll be away from home during the holidays. I'd rather not spend my New Years alone in a dirty hostel, with only a bidet to talk to. Please write - will reply to all. Kelly Ryan/7 E. 25th St #15/ Minneapolis MN 55404 or kellyryan@students.mcad.edu. Tom Martin in NY - I'm looking for you. Hope you're leading the bicycle revolution!

-- **20 YEARS YOUNG GUY** desperately needs intelligent interesting pen pals. Into: Hardcore, punk, crust, grind, oi, industrial, black metal, straight edge, veganism, Thai-chi, Zen, satanism, druidism, existentialism, black communism, meditation, occult, neo-paganism, theosophy, naturalism, yoga and every other interesting/radical philosophy that change and challenge something in life. Please write to: Rotem Zilberman/58 Ha'istadut St/58382 Holon Israel.

-- **MALE, 16 YR. OLD INSOMNIAC** on the brink of insanity due to boredom. In need of correspondence. Into: Detestation, crass and DIY shit. Anybody and everybody will get a response. Unless you really suck! George Abhorred/1111 Stevens St. Apt. 3 Medford OR 97504

-- **I WORK ABOARD A FACTORY TRAWLER** in the Bering Sea. I'm a 29 yr. old, 14 year into punk, oi, ska, skinhead. I'll write everyone who writes me. Charles Bell/VT Northern Hawk/PO Box #690/Unalaska AK 99685. Write before October 98.

-- **OH! STILL LIVING IN IL.** What the fuck, am I the only bondage wearing, spiky, clockwork punk in IL or what? I'm a massively tattooed, spiky male pogo punk. I love cider and Oil punk - Discoscks, Chapter 21, Adicts, Major Accident, Blitz, Blanks 77, Casualties, Spiky Joys, etc. Isn't there anyone around here into streetpunk-oi? Jeff/1015 Ridge Ave/Rockford IL 61103

-- **FED UP WITH THIS FUKBOX.** Wanna talk to some real people from anywhere into anything (almost). Write me, draw for me. Hell even send a photo of yourself naked. Anything I can plaster on these grey ass walls. Something's gotta give so shoot a little love my way and soon! Sverte if you see this shoot me word, yeah, I'm slammed again. In solidarity w/love and respect. Jon "Bones" Phillips #J13135/PO Box 2199/Blythe Ca 92226

-- **19 YR. OLD SMALL TOWN PUNK.** Bored, want pen pals from anywhere. Into: crust, thrash, pogo, Profane Existence, etc. Looking for letters on politics, music, whatever. Also possibly tape trading. Anyone in London, Ont - will be moving there this fall. Need info on scene - bands, stores, venues, etc. Esp. looking for Woodstock area punks to hang out in summer '98. Listen to music, see shows, get drunk, etc. If local call 539-8810 or write: James/35 Silcox Place/Woodstock, Ont/N45 8M8 Canada.

-- **18 YR. OLD LOOKING FOR CORRESPONDENCE** and trading of nice stuff, or possibly traveling companions for a future trip. I like city exploration, trees, the ocean, rats, roof hopping, writing, 1920s radical labor movements, ethnobotanical punk, medieval Germanic and Irish tribes, Celtic art, gutted warehouses, seaweed, dark forests, cooking, sewing punk dolls, and chasing my friends through the streets. Tape traders are welcome too. Cheers. Michael/PO Box 13315-276/Oakland CA 94661

-- **ENGLAND DOESN'T LOVE ME ANYMORE.** 25 yr. old kid wants to move to the USA permanently. Into punk/HC/emo. I play guitar, bass, sing, write. Need to meet cool people/hew pals. Need places to stay and work. Anyone who helps me out gets a lifetime's worth of friendship. Please - no flakes. Contact: (ASAP) Mack/44 Queens Crescent/Chippengham/Wiltshire SN14 0NJ UK

-- **I'M A 21 YR. OLD ANARCHO-PUNK,** who plays guitar and live sin prison. I get out in Jan. and I'm looking for some place to go. Anywhere away from

PA! Somewhere with a good punk & music scene. I'm also looking for correspondence. I'll return any and all letters. Aaron Cathers/DK 5893/PO Box 1000/Houtzdale PA 16698

-- **INCARCERATED 35 YR. OLD MALE** needs a kind hearted and caring female to help pass away some of this time through correspondence. If you think you could be the one to bring some sunshine into my dark world send your letter to me at: Raymond J Bnoit A138010/Hardee Corr. Inst/6901 State Rd. 62 MBN 0499/Bowling Green FL 33834.

-- **QUEER TYPE GUY SEEKING WORLD WIDE PEN PALS.** Interested in personal letters, as well as info on your local scenes. Hoping to develop a healthy tape trading list, so I am seeking tapes of hardcore, metal, and other weirdness, esp. (but not limited to) queer-themed music. Love, Brad/3970 75th St. West Apt. 517/Bradenton FL 34209-5816

-- **M. 25 SERIOUS JAPANOPHILE** interested in corresponding with like-minds. Max/2500 NW Regency #106/Bend OR 97701

-- **21 YR. OLD VEGETARIAN ANARKO PUNK** looking for people from anywhere to correspond with, share ideas, trade stuff, exchange thoughts, etc. Fascist people of any kind (sexist, homophobic, racist, nationalist, etc) don't even think of writing. Pax, amor, anarquia. Gabriel/CC 41/CP 1708 Moron BsAs Argentina

-- **TWO GIRLS FROM WESTERN CANADA** will be traveling through England, Wales, Scotland and Ireland. If you can offer information about shows, record stores, vegan places to eat, or places we should visit, please get in touch. If you can offer a place to stay - that's even better. Thanks! Janice & Sarah/127 Oakside Rd SW Calgary AB 52V 4H6 Canada or email: rankins@cadvision.com

-- **I'M A BORED, 21 Y.O. SKE PUNK GUY** who wants to correspond w/anyone. I'm interested in talking to people at home and abroad. I'm also very interested in talking to anyone who is about to follow through on his or her ideals and LIVE them, since that's where I'm at right now. I'm into: Misfits, Assuck, Propagandhi, Monster X, Gorilla Biscuits, Ottawa, Chokehold, the Pist, Infest, 7 Seconds, Spazz, Catharsis, Iron Maiden, etc. I also like HP Lovecraft, 80s horror movies, anti-capitalist politics, veganism, wrestling, metal, being a nerd and compassion. I don't like vegan/sXe fascists or tough guys, so step off. Fuck barriers - we're supposed to be in this together. Send love to: Josh Gregal/290 Chestnut St/Hammonton NJ 08037.

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Distribution

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and Mob 47 - Warvictm 7". I don't have a catalog at the moment but my inventory is changing rapidly. Send a SASE or stamp so I can tell you what I currently have for sale. Write for prices: Distorted Perceptions/5745 Cloverly Ave/Temple City CA 91780.

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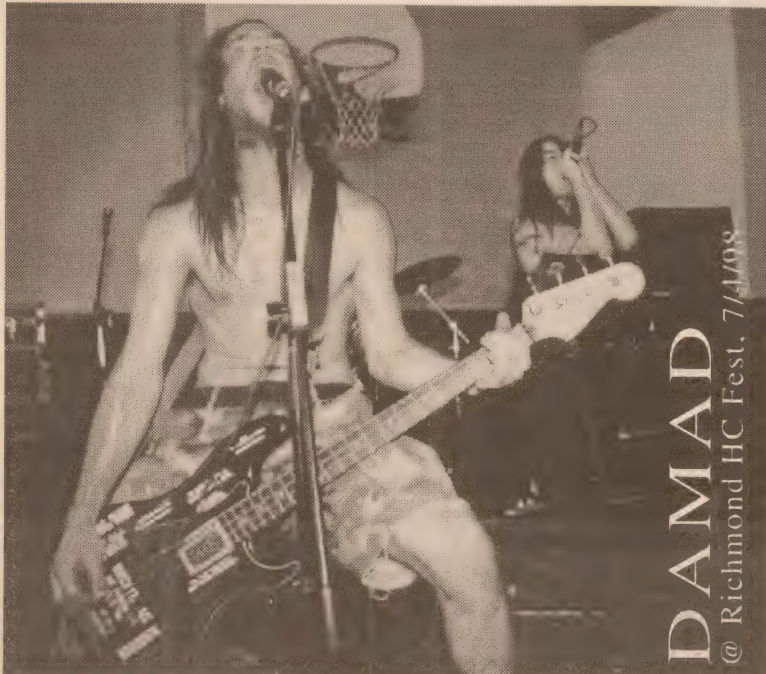
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MUSIC REVIEWS

ACRID/LEFT FOR DEAD - Split LP First of all this red vinyl is cut into a saw blade edge which alone makes this cool. Plus Acrid rocks! I'm addicted to them after a couple listens. Though much of this is slow and droneing heavy crossed with whirling speed — amongst that trade off are the rockin' hooks and kickin' grooves. It totally works for me! Left For Dead have more of a straight-forward



DAMAD
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hardcore-punk sound. They've got a fuzzy distorted guitar and gravelly vocals; thumping speed with some slower heavier parts. Last time I heard of 'em was a split LP with Chokehold. They're totally good and play tight, but don't leave quite as much of an impression on me as Acrid (so next time I hear Left For Dead they'll probably be one of my favorites). Two good bands making for a good split w/ cool vinyl. (No Idea/PO Box 14636/Gainesville FL 32604-4636)
ACTITUD SUBVERSIVA - TAPE Really cool music from Puerto Rico. Melodic hardcore. Sometimes hard, sometimes metal, sometimes kinda new wave even. All lyrics in Spanish. The recording is kinda trebly, but not bad and the music makes up for it. (\$6ppd/Felix/69 AS/Calle Polaris F0-10/Irlanda Heights Bayamon/Bayamon, Puerto Rico 00956) (-Amy)
AGAINST THE GRAIN - MENTIROSO CD Straight-up NY style hardcore. Good stuff in the vein of Warzone. More hardcore than metal. (Too Damn Hype Records/PO Box 15793/Philadelphia PA 19103) (-Amy)
ARMA CONTRA ARMA - LET NO ONE DECEIVE YOU 7" This band is made of

some Los Crudos members, plus friends, switched around on instruments. A couple years ago when Crudos were out this way Arma Contra Arma played a few songs. Playing tight, punchy hardcore to the roots. Lyrics are in English and Spanish - sung in Spanish with a deep gravelly screaming voice. (Lengua Armada Records/2340 W. 24th St/Chicago IL 60608)

BLACKLIST ST 7" This is fun, bouncy oi punk hailing from Denver Colorado. Although this is far from original, it is enjoyable. The production is pretty weak on the music, but the packaging is slightly above average for a release like this. Still, despite its lack of originality I still found myself wanting to bounce around while listening to this. If you're into newer oi-punk kind of stuff, this may be of interest to you. There is a bizarre description of the band included in the 7" which describes them as oi with an angry emo crunch. I don't see the "emo crunch" anywhere, but whatever. (Paco Garden Records 569 E. Colfax Box 123 Denver CO 80203 USA) (Beth)

BOILING MAN - I'D WATCH YOU DIE 7" Awesome band! Totally heavy and powerful playing old-styled straight-forward aggressive hardcore. The vocals are awesome: they're raw and gravelly while being strong and clear which give them prominence. The whole band plays totally tight giving this a powerful delivery. What is awesome about them is that while they're heavy and gruff, it's also all playing with a clean style - you can hear the vocals and it's all got really catchy hooks. Awesome!! Boiling Man is one of the best bands around! Connecticut punks! (Ice Records/PO Box 422965/SF CA 94142-2965 or Boiling Man/PO Box 158/New Haven CT 06501) ***

BONEHOUSE - DOGBITE CD Ever since I got this I've been listening to it a lot, but no descriptive words were fast to come to me. This falls in the middle of metal and hardcore with a perfect draw on both worlds. The vocals are deep, gruff and throaty with a trade off second vocalist in parts — giving it that crust punk sound. The music has distinct metallic riffs, a few leads (never out of control) and a good steady galloping tempo throughout. It's totally tight and really powerful and also really catchy! They do an awesome job of drawing influences across the board from hardcore, metal and crust punk that all blends together a totally heavy rockin' style that is perfectly addictive! This is triumphant and this rules! (Earth AD Records/\$14ppd (\$20 for both) to Kalle Stietzel/PO Box 6028/24121 Keil Germany) ****

BONEHOUSE - SYMMETRY OF DECADENCE CD I don't like this one, which is older than Dogbite, nearly as much. While falling into the hardcore meets metal land — it's more straight forward with more emphasis on the metallic guitar leads and the vocals aren't as interesting cause it's just the main singer without the additional one of the 2nd record. I still like this band quite a bit. They do a Varukers cover on here which is pretty cool. But listening to this older release makes me inevitably compare it to the newer one and realize that they've come a long way in developing a more powerful, complex, interesting sound that is totally tight. Great band! (\$14ppd (\$20ppd for both) to Kalle Stietzel/PO Box 6028/24121 Keil Germany)

BOTCH - THE UNIFYING THEMES OF SEX, DEATH & RELIGION CD Well the title pretty much pins this one. Finger-pointing, soul pouring lyrics. New style metal/hardcore. If you like this band, or are curious, this may be a good CD to pick up because it's a good mix of everything. All songs previously released. (Excursion/PO Box 20224/Seattle WA 98102) (-Amy)

CINCINNATI MEETS NEWCASTLE: HELLKRUSSER & PREPARATION H - Split 7" These two awesome bands have been lying low lately, so it's cool to see them still kicking and joining efforts. HELLKRUSHER play Dis-styled punk: tight and punchy with a steady deep tempo. I love them, but it can get sorta monotonous. Preparation H are kind of ridiculous on this recording with goofy samples and utter brutality of ax-slaying, blast beat mayhem to the extreme. I like this band, yet this is really a bit much for me. Awesome cover art!! (Wicked Witch/PO Box 3835/1001 AD Amsterdam/Netherlands)

CLAIRMEIL - FAIR WEATHER FAN CD Indie type pop-rock in the vein of Superchunk. Pretty well put together songs w/ slightly whimsy/raspy vocals w/ guitar driven songs. (\$7ppd/No Idea/PO Box 14636/Gainesville FL 32604-3636) (-Amy)

COUNTERVAIL - AN EMPTY HAND FOR A HEART CD-EP Though there seems to be a flood of bands with this kind of metal-hardcore style — I still love it!! This has a lot of Slayer in it and a super heavy dose of power. It thunders with a powerful force while the short guitar leads with a light airy feeling break through. The vocals are raspy and throaty with a punchy style. At times this reminds me of the French Canadian screaming pain and discordant style. I like the layering of the music and the powerful style. Saw this band and they were awesome! The ultra-heaviness blew me away and put a bit smile on my face! (PHYTE Records/\$5ppd order through Ebullition/PO Box 680/Goleta CA 93116) ***

CRACKED COP SKULLS - WHY PUSSYFOOT WHEN YOU CAN KILL? 7" I'm always excited to see something new from this awesome band. They sound just like Discharge - with a tight and simple structure and distinct vocals. The thing of it is that they do it damn well. Course just about all the songs sound the same - fitting into that structure — but they rock with it!! They are from England, the record is from: (SOA Records/ Paolo Petralia/ Via Odesiri da Gubbio 6769/00146 Roma Italy)

CRESS/DOOM - Split 10" Cress have proven to be one of my absolute favorites and definitely one of my most favorite new bands this past year. The satisfy my taste-buds all around. So imagine my delight when a new record arrive!! Cress have resurrected and remembered the UK's anarcho-punk sound. They've got a fuzzy distortion with a bit of keyboards (only a bit) and a super catchy punchy beat (ala the old Crass Records sound). They're politically minded as well. And

the Scottish accents ring out loud and clear giving it much of it's sound. I completely embrace this band and love it!! Doom are an old favorite making for a great split!! They're keeping their Doom-core style alive with their Swedish and Dis hardcore roots and ultra crust punk style. Doom are one of the bands that started all those words and they still rock!! The proceeds from this record go to support the McLibel Support Campaign in the UK and you can learn a lot more about it here. (E5 or \$10ppd to Flat Earth Records/PO Box 169/Bradford BD7 1YS UK) ****

DEAD END/DIAMIN - SPLIT 7" The Dead end side features manic, thrashy, crusty, Hardcore type stuff. Reminded me a bit of early Disrupt. Deep growly vocals matched with higher pitched ones. Good stuff. I wish there were lyrics here though. I was not as into the Idi Amin side. Mid paced growly hardcore, kind of catchy, with a darker side to it too. I am kind of surprised I have never heard of this band, as they seem to be from Roanoke. This is quite a good split EP. The packaging is basic, but takes care of everything. This 7" even comes with patches for both the bands, a nice touch. (Fusion Records 178 S. Main St. Akron, Ohio 44308 USA) (Beth)

DISAFECT - HOME OF THE SLAVE TAPE Disaffect are one of my favorite bands from the past decade: they're a powerful crust punk band with male and female vocals and a total kick ass sound! They've had several 7"s and splits — and if you've had problems getting your hands on them, or find it a pain to listen to 7"s, this tape has all of the eps as well as a live set recorded in France in 1994. Unfortunately this material doesn't fill up an entire tape, but this is a great band and it's nice to have all this stuff in one place — Especially if you've missed out on any of these releases. Disaffect rule!! (BBP Records & Tapes/3 Read St./Swindon Wiltshire SN1 5HJ England)

DISGRUNTLED - ST 7" I like this one. I've been trying to figure out what old band the singer reminds me of. Dead Silence perhaps - with a more abrasive style. The music is hardcore with a touch of emo. Straight-forward and powerful and intriguingly catchy. Lyrics are good as well as the booklet with explanations and personality. I could really get hooked on this band! (The Riot Nerd Coalition/1352 Cinanni Court/Gloucester Ontario K1T 1Z7 Canada)

DROP DEAD Drop Dead rule! After just coming from hanging out with them (I missed them playing) I play the new record. Within minutes I had already forgotten the trick they told me about the A-side. It plays backwards - as in you put the needle at the end and in goes from inside to out. Novel and weird as that is... it doesn't work on my turntable. It sorta works, just enough for me to get into it and then it skips and gets messed up. So that is a problem. But the B-side plays just perfectly and man — I love Drop Dead! I feel like I overlook how much I like them in light of the fact that they've been around, always nearby, playing a lot and always supporting the North East scene. Suddenly we run into each other in new territory and I realize how great it is to have a history and past with a group of people and you can call friends. Okay, I'm getting emo - but man that is stuff you don't want to overlook. It's funny cause Drop Dead have proceeded to get more popular and cult-like even. More and more bands have been influenced by them and taken influences from the same places as Drop Dead and yet that does not deny that Drop Dead have been playing totally and utterly brutal manic music forever, and long before it was the thing to do! They've not changed — they just get better and tighter. They're ultra fast with a manic Swedish meets Japanese style; wailing guitar and throbbing everything with Bob's manic brutal screams. Drop Dead have always been one of those bands that draw across the board of genre — hardcore, anarcho-punk, emo and power-violence all rolled into one. Political lyrics. Thoughtful intentions. Doing the right thing. Sometimes you just gotta pay respect to those who have not wavered from their path. Rock on Drop Dead!! They released this record themselves and they're on a world tour so you'll just have to find them to get your own black-metal emo edition cover. (Armageddon label) ****

ENSI - 7" This is perfect - I fucking love it!! Ultra heavy Swedish punk with incredibly deep gruff vocals and the music is toned deep and it absolutely rocks! This is the kinda thing that makes me put a "gr" expression on my face and bang my head with my fist in the air. Makes me think of the Mpls punks and the Distracted crew. Fuck yeah - this is the shit! (Crash Mag Records/M. Jansson/Vasterg 15b/63344 Eskilstuna Sweden) ***

FACTORY PILOT - FOOD FOR FOOLS CD This band is so familiar, I don't know why except that perhaps I've listened to this more than I realize and it's grown on me and become familiar in the way an old favorite band does. This punk band from Belgium is fronted by a female singer who's voice is prominent in the sound. It's nearly as loud as the music and the way she sings is clear so you can understand every word - it's almost in a half sing-speak-rhyme style. Other than the fact that at times it may be pretty simple and basic — I really like this band. And that simple and basic sound is totally tight and straight-forward punk of old. (Ceeter & Peter/Palfijnstraat 3/9000 Gent Belgium)

FED BY RAVENS - 7" Emo-metal-hardcore with all the elements that I like yet. Great name and graphics and layout. I love the communicative message where he writes about what the songs are about. Good intentional delivery. Musically the dual guitars chugg with ultra metal riffs. The vocals are deep and gruff. And there's also lighter melodies mixed in with the heavy chuggs which give it that emo-blend. Quite good, but yet it doesn't put me over the edge quite yet. (\$3ppd/Apathy Press Records/PO Box 629/Osseo MN 55369)

FELIPE MONSTRUO - TAPE I like their sound a lot! Some basic 3 chord, but it's pretty interesting to listen to w/ variations in speed and very audible lyrics. Again, political lyrics, all in Spanish about the eros of the constitu-

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MUSIC

tion, the evil television, singing for change, for peace and action. (WC Records/Juan I Herrero/PO Box 41019/28080 Madrid Spain) (-Amy)

FINAL CONFLICT - REBIRTH CD This is incredible! After all those years of hibernation Final Conflict are back just where they left off. This CD actually came out last year, but it took a long time for it to land in my hands and since they're out touring this year anyway that's okay. Final Conflict are one of those punk bands that are totally in my roots (as well as so many others) - a classic in their own time. This is totally kick ass hardcore punk with a heavy hard rockin' style. If you know and love Final Conflict - this won't let you down. It's catchy and powerful and gets my fists in the hard and my head rockin' out. Awesome! (Tacklebox Records/4901-906 Morena Blvd/San Diego CA 92117-3432)

FINAL MASSACRE - NOTHING LEFT BUT WASTELAND Tape Another new punk band from Portland — with a heavy Dis (charge) style. Lots of feedback and distortion but not in an out of control manner — just in a very dis manner. It's good — this is a style and genre that I like a lot. But these days it's taking a bit more to really hook me on this kinda thing. The recording is decent, but very DIY as in at home in the basement (this isn't a bad thing at all, but it does leave open the fact that with a better recording it may sound even better). The layout and graphics are good. It's all very much in the cliché — studded jackets and the peace punk style with very Discharge-styled lyrics. (PO Box 40113/Portland OR 97240-0113)

FORWARD - WHILE YOU ALIVE CD This is awesome Japanese hardcore punk! It's totally powerful and kicking heavy with a relentless assault of energy. The whole thing is galloping and thunderous with a deep full sound that hits like a whirlwind. It's totally tight, drawing slightly on the Swedish hardcore sound and it's not chaotic at all. This rocks and is totally awesome the whole way through! (HG Fack/Japan)

FUCK ON THE BEACH - FASTCORE ON THE BEACH 7" This is pretty incredible!! Good old Slap-a-Ham delivers the mayhem. This Japanese

hardcore at it's most fast & insane! They play at ultra-lightening speed but in a totally tight and in-tempo way (not manic blast beats) just ultra-blazing speed with high pitched manic vocals. I think I started to drool when this started just from my mouth hanging open. (Slap A Ham/PO Box 42083/SF CA 94142-0843)

FUNERAL DRESS - TOTALLY DRESSED 1985-1998 CD This is a band I've had some interest in for awhile so I was happy to get to review this CD. The CD is a compilation of various tracks of this tracking this bands 13-year history. The liner notes have an informative little history about them. The CD was about what I expected, good Oi punk, ranging greatly in sound quality, some tracks being demos. I can't say that this CD totally grabbed me like I hoped it would, but I did enjoy it, and I think it could grow on me. It is on the sillier side of Oi punk, which is OK but it's not really my thing, but if you're a fan of Oi punk, especially of the sloppier silly variety this CD is for you. (Step One Music PO Box 21 Terterden, Kent TN30 7ZZ UK) (Beth)

GENERAL STRIKE - FOR INDUSTRIAL FREEDOM! 7" This band reminds me of a young Aus Rotten. They play kind of rough and raw - but their intentions are good and they've got a lot of potential. It's good anarcho-punk with a mid-paced upbeat energetic style. Multiple vocals. Very strong Industrial Workers message with the graphics but considering their message I wish there were also lyrics. Good first effort - I look forward to more from this band. (\$3/Vic Robison/3 Vaughn St/Farmingdale ME 04344)

GNOB/NOBODY - SPLIT 7" Gnob are from VA, and they play simple, basic, Spazzish, power violence type stuff. The songs are short and all kind of run together. The vocals go back and forth between the high pitched as hell screamy variety to the deep as fuck death metal variety. There are some really high pitched nasally vocals that I did not care for at all. Lyrics range from political to weed. You get the picture. The Nobody side was not my thing at all!! They are completely inappropriate band to do a split with a band like Gnob. They play what I guess is considered Gothic stuff, but I'm not sure, all I know is that it involves depressing as hell lyrics and keyboards. Not good in my opinion, but if you like goth stuff maybe you'd like this. (Lb. Records 412 S. Armistead Ave. Hampton, VA 23669 USA) (Beth)

GRIEF - TORSO CD Why is it that every Grief record starts with a really amazing

song that makes you sit up and say Wow! But then the rest of the songs bore you to the point where you want to throw the record out the window? Perhaps Grief should just release 1 song a year that rocks. Their songs are long enough that they could pull it off. (Pessimiser Records/PO Box 1070/Hermosa Beach CA 90254) (-Erik)

HARD SKIN - HARD NUTS AND HARD CUNTS CD This is one of the best Oi-Punk bands ever, made all the better by who they are. This reminds me of last year at the Tribal War Headquarters — where this was an often played regular favorite. Broken Rekids has re-released this UK classic here in the states on CD. Unfortunately my copy of this has some skips...but I know this one well and love it anyway! If you missed this one on vinyl the first time around (only last year) and if you are down with the Oi-Punk scene then you definitely don't want to miss out!! (\$10/Broken Rekids/PO Box 260402/SF CA 94146) ***

HELLKRUSHER - WASTELAND CD This rules my world!! This is one of my favorite bands and I own so little by them, I was stoked to get this. This is a re-issue of their 1990 LP that has been out of print for quite some time. The CD also features bonus tracks from the Fields of Blood recording, along with a track from a split 7". This album is great! It's so fucking metal!! This album has an uncontainable energy; it's very infectious. If you enjoy the 7" which have been in print over the last few years, this won't let you down. This is British political, metallic punk at it's finest. It's great to see that somebody has finally reissued this record. They did a fine job, it looks and sounds great. This just rules, and you have to track down a copy for yourself! (Bomb Factory Records PO Box Terterden Kent TN30 7ZZ UK) (Beth)

HITMEN - RACK EM UP This label puts out some good stuff! It's so nice to hear a new band and really like them. They play good old hardcore with a good energetic catchy style. Straight-forward with good hooks. The vocals remind me of old Minor Threat - though there's dual vocals & back-ups on some of it - all with a clear sound. I think this could be a new favorite! Total old school hardcore from when hardcore was still a descriptive word for punk. This is damn good!! (Quincy Shanks/PO Box 3035/St. Charles IL 60174)

INFLECTED SPOON - THEIR MONEY OR YOUR LIFE CD I'm afraid that this is one where I appreciate the intentions more than the music. This is a DIY release

done in the style of anarcho-punk 7"s with xeroxed booklet of their very political lyrics as well as some further contacts. The whole thing is kinda rough — at times kinda off and disjointed letting the basic-ness of it ring out. It's like a blend of hardcore punk with some ska-punk. Some of it's pretty good some of it's outright horrible. Like I said, I really appreciate the intentions and message and I think that with time they could be really good. (\$7/ppd/Inflected Spoon/PO Box 11362/Raleigh NC 27604-0362)

JAMES RIVER SCRATCH 5T 7" I love these Richmond VA boys! (OK, so it's my hometown and I'm biased) It seems like it took about three years for this seven inch to come out, but it was worth the wait. I think this 7" exemplifies this band at their best. JRS play catchy, infectious, hardcore punk rock. Although they are total goofballs, they do have a serious side as well. Their sarcastic sense of humor goes well with their aggressive style of music. JRS are quite unique in their influences, the closest thing I can think of to compare this to is the sound many early to mid 80's California bands had (hey, they cover a Seven Seconds song in their set), but more stripped down and raw. This record should appeal to a wide variety of people, if you like other stuff on Beer City, chances are you'll like this. They have a similar sound in some ways to label mates Urban DK. The only complaint I have is the skimpy packaging. Lyric sheets please!!!! You should pick this record up, you'll be seeing more from this band in the near future. (Beer City Records PO Box 26035 Milwaukee WI 53226-0035) (Beth)

JOBBYKRUST - THE DESCENT OF MAN LP This is awesome! Bands like this put me back in perspective and remind me that there's still anarcho-punk-crust scene. This record rocks!! It's like a mix of crust-punk and discordant hardcore. It's full of layering and wandering weaving parts which makes it all push boundaries of definitions and stand on it's own. They've got dual vocals throughout the entire thing that interweave with each other. I'm pretty sure it's one male and one female — but you really can't be sure which is always my favorite way. The vocals are distinct though. The whole thing is rather epic and triumphant and right up my alley!! I feel like I can't quite come up with the right description for this and I know that I'll listen to it continually for the next chunk of time only to wish I'd said so much more about it here. With

INDECISION

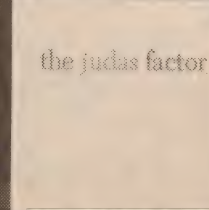
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Motherbox 22 is a split 7" with three tracks each from the Twenty-Two's and The Disenchanted. The 22's play old-school punk rock (D.F.L. meets Minor Threat). The Disenchanted are closer to the Casualties and Blanks 77, with their screw society quick paced punk rock. 6 blistering tracks that will leave you begging for more.

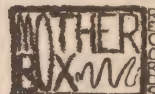
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Motherbox 31 is the debut 7 song 7" from Fisticuffs entitled "Apocalypse Now". Slug and Lettuce said, "This is awe some! Blazing, high energy totally upbeat punk that is fast, tight with a raunchy edge...raw and strangled vocals...kick ass!!" Incredible full color artwork that fits the record title.

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Goblin's Armpit continues the descent into darkness with an issue focusing on Sean's desire to redesign the entire world. As he continues his quest for a meaningful life and brilliant aesthetic sense the insane truth of Sean's egomaniacal and lustful plans for society are out along with his long repressed love of New Romantic and Gothic music. Shudder as ancient Goblinitish schemes begin to take hideous form and the Punk rock that once ruled Goblin country begins to wither and die. Heaps of art and a gloomy layout give it atmosphere!

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Originally planned as being the all 'nice' issue Goblin's Armpit does not stop the headfirst charge into Sean's old and feasting dreams. As he denounces his punk rock origins and looks to the future for inspiration you begin to really wonder what is going on here. Has he lost his mind or just began to find it? The epic visions of Social Goblinitism and Spooky Futurism rise from the derivative rabble and prepare to take the world by storm. Heaps of art and a spooky layout give it something or other. Really, you think I'm joking?

DRUMS IN THE DEEP #1 two dollars
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few or many words though — this is fucking awesome!! (Funai Records c/o Wagenplatz/Buchenhofenerstr.63/42329 Wuppertal/Germany)

JUDGEMENT- HAUNT IN THE DARK 7" I think from looking at the cover of this record one can get a pretty good idea what this band is going to sound like. Just from the picture you can tell that this band is going to be basically good but will have its cheesy moments. And that's exactly what I got, some good solid Japanese hardcore mixed in with a rocky element I did not enjoy too much. Over all I really like this 7" though. The first side really kicked ass, while the second side is when it got a little too rock for me. But, if you're a fan of Japanese hardcore you should get this release, you'll enjoy it. Once again HG Fact did a great job with the packaging. This 7" is a full color gatefold! (HG Fact 401 Hongo-m. 2-36-2 Yayoi-Cho Nakano-KU Tokyo 164 Japan) (Beth)

KILL THE MAN WHO QUESTIONS - ST 7" This is a band to sit up and take notice of! One of the best new bands to bridge the worlds of political hardcore and punk together in a great way. Dual male and female vocals over an aggressively noisy and distorted power-packed explosion! This band rules! They're like an old friend already! They remind me a lot of the discordant emo-hardcore bands that I like so much with some Nausea influence as well. The vocals rock! Niki has so much power in her growls and both vocals belt it out together intertwining! It's relentless. I've got a new favorite band!! (Bloodlink/PO Box 7414/Philadelphia PA 19101) ***

KING PRAWN - FRIED IN LONDON CD I've always sorta admired and respected that bands from England always manage to bridge new ground and blend styles of music together in a unique and challenging way. Words of Warning is a label stemming from anarcho-punk roots and bridging out to cover more diverse musical ground. Often times my punk snobiness doesn't tolerate too much diversity. But this King Prawn CD was a pleasant surprise. Though it has a bit of rap-funk style it's also heavy on the reggae/dub reggae — which I love — especially from these English accented folks. In the past I've loved Knucklehead and P.A.I.N. and this band reminds me even more of Bender. I found this quite listenable and enjoyable. (Words of Warning/PO Box 703/Bristol BS99 UK)

KITTENS - HAWAII 7" I've got to say that I really just don't like this. It's noisy. The vocals sound like they're through a mega-phone. It kinda rocks out in this noisy garage rock way. The guitars have this distorted fuzzy sound and yet it's not at all thick heavy sound at all. They've got a strong animal rights message with info on Peta, but I'll pass on the music. (Denied A Custom/c/o Yoshiyuki Takahashi/3-5-12-106 Hashigada/Narita-Shi Chiba 286-0037 Japan)

KWISATZ HADERACH/ENCYCLOPEDIA OF AMERICAN TRAITORS - Split 7" BRUTAL! You'd never expect this level of intensity from these emo kids. Both sides are solid. If you're into the new emo power-violence, you've gotta find this. The Traitors have been rumored to have had a bloody show. Kwisatz has the dueling male/female vocalists. Too bad if you haven't seen them already, I think they're done, but pick up this little moment of their existence. (21-A Southduke St/Millersville PA 17551) (Amy)

LAST IN LINE/LANDMINE SPLIT CD I really like Last In Line. They play old-school styled hardcore that is punchy, chuggy and powerful while holding onto that hardcore-punk quality. Keeping some punk in it — rather than making the distinction between the two subcategories. It's right up my alley! Landmine sound more like Japanese hardcore — of the raw abrasive manic sort — which isn't as much my thing. They vocal in particular contribute to the Japanese style with a voice that cracks at times and another more guttural one. They do vary things around from total tempo hardcore to faster thrashy stuff as well which I appreciate. (\$5ppd/DC Records/574 Carlisle Ct/Glen Ellyn IL 60137)

MANUAL SEVEN - THE SHATTERING 7" Wow, I hadn't put together that this band is from Philly; that it's "Mike's" band. I like Mike's vocals a lot — they're gnarly and mangled with a bit of death metal style at times. The way the music blends though makes this very different — the guitars have a very high-end sound. I really keep wanting it to be deeper and heavier. However, the high-end lack of distortion gives it a certain sound unlike I'm used to (which is always refreshing). It reminds me a bit of the discordant manic side of emo. And the music has a lot of interesting twists and little ditty bits while Mike's voice is growling away. Very cool. (Profane Existence/PO Box 8722/Mpls MN 55408)

MEN'S RECOVERY PROJECT - IMMENSE OVARY REJECT 7" Wow. Men's Recovery Project never ceases to baffle me. This band is so incredibly weird. This seven-inch consists of some songs which remind me of Born Against in that they have a fairly straight up hardcore sound, but then there are some songs which I cannot think of a good way to describe. It is very experimental. This is in no way as strange as MRP's first release, but it is still out there. If you are already a fan of MRP that will please you. And if you enjoy experimental hardcore with electronic parts and nonsensical lyrics, this will be right up your alley. I have a feeling MRP are the best at what they do, but I'm just not into what they do. However, I must admit I have never seen them live and that may change my opinion. (Walkabout Records PO Box 203 Mentone Melbourne Victoria Australia 3194) (Beth)

MOTIVE - I VS. THE BECKONING OF DARKNESS CD Some would call this emo-core, but with all of the double-bass antics & occasional weird jazz parts, I wouldn't know where to "classify" it??? Lots of stop & go stuff in the music department. Lyrics about hardcore & non-hardcore "issues" with some sung, some whispers, and others are out-right screams. Not my cup-of-tea, but these kids do what they do with a lot of conviction (at least that is the impression I get from their lyrics). (Exit/PO Box 263/New York, NY 10012) (Dave)

MURDER CITY WRECKS - GET WRECKED CD These rockers are from Detroit and have that working class fuck-shit-up attitude in their songs. Pretty solid CD w/ somewhat of a Social Distortion sound combined w/ maybe the Dead Boys. (GMM Records/PO Box 15234/Atlanta GA 30333 or Murder City Wrecks/PO Box 35733/Detroit MI 48235) (Amy)

MURDERERS/JERKOFFS - Split CD A good split CD with two raunchy punk rock bands. I didn't even realize the Murderers were still around, so this was a good surprise. They play with a clean guitar style that is very old rock'n'rolley but vocally it's gnarled and all around totally tight, punchy and punk. The Jerkoffs are a great partner to the Murderers. They've got a more snotty vocalized style and more Oi's and pogo bounce beat. Streetpunk. One of the best things



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Bear City has done! (Bear City/PO Box 26035/Milwaukee WI 53226-0035)

NAKED AGGRESSION - GUT WRINGING MACHINE CD I have always really liked Naked Aggression. Haven't heard much about them in a long time, except that recently Phil the guitar player died from a severe asthma attack — which was totally shocking news. Anyway, not having heard much about the band, I didn't even realize there was a new release coming — so this arrived with surprise and excitement — and it's really damn good! While their sound has filled out quite a bit, they still have the same passionate punch to their songs. Kirsten belts the words out and hooks me as always. The music, like I said has a really full sound — with a lot of layering and more complex style. I'd almost guess at times that they're extra instruments — but I think that is just a good recording session. This is an awesome record that is totally catchy and powerful! They've maintained their sound and it's gotten better at the same time! (Grilled Cheese Cargo Music)

NEVERFALL - SYMBOLS OF INNER SELF CD How cool is it to have a band's ad jump out at you from the many ads of a hardcore fanzine and then by chance when you go to the review pile the first thing you pick up is that very same band. I was pretty stoked. And this CD is right up my alley — the metal crunching hardcore alley that's. The chugga chugga guitars are brutal and totally chop with a vicious crunch. The vocals are guttural and deep in heaviness. This is powerful metal hardcore the way I like it! And this will definitely be one to listen to regularly for the future! (Shandle Records/PO Box 1032/Mentor OH 44061-1032)

NO COMPLY/DYSLEXICS SPLIT 7" No comply side consists of fun, short, jumpy, snotty punk. This is very 77 and makes you want to jump up and down. Silly 77 style snotty tongue in cheek lyrics. If you like Blanks 77, the Casualties, or any other band of that new oi-punk genre, you'll probably enjoy this. The Dyslexics play the same style of pogo attack punk, but with less nasally vocals. A fun release and the two bands compliment each other, although it seems that the Dyslexics had a few more serious things to say. (Savior Records PO Box 3306 Alhambra CA 91803) (Beth)

NOOTHGRUSH/DEADBODIES EVERYWHERE SPLIT 7" The Noothgrush side is agonizingly S-L-O-W!!! This is definitely sludge core, reminiscent of Grief, and slower EyeHateGod. If you're in the right mood this kicks ass, it's really one of the best things I've heard of this genre. I am usually bored by this kind of stuff, but I was pretty into this. DeadBodiesEverywhere were more up my alley. A little bit of the EyeHateGod metal stuff, but not so slow!! Blazingly fast at times, slower at others, with lots of distortion on the guitar. Powerful dual scream vocals. No lyric sheet. To me this seems like a strong and typical release for the Bovine label, who as always do a good job. (Bovine PO Box 2134, Madison WI 53701 USA) (Beth)

ONE WAY SYSTEM - SEARCH YOUR SOUL 7" One Way System are one of my all time long standing favorite old UK punk bands. One of the few that I'm glad to see on the revival. This new stuff is really catchy. The vocals are distinctly the same and yet the music seems to be a little more catchy and less hard. It's got less of that classic Oi-Punk sound and more of a unique flair. I'm having a hard time finding the words to describe it — but I love it! Nice record sleeve and tons of photos of the NYC punks. (Mass Prod/BP 287/35005 Rennes Cedex/

Breizh France)

OVERCAST - EXPECTANTION DILUTION CD 12 song re-issue of the debut full length... Very metal production style (vocal effects, etc.) makes their fast & furious style of hardcore come across really well, especially with all of the style changes on each of the songs. Quiet acoustic parts one minute & out of nowhere are fast chugga chugga parts... Neat stuff! (Edison Recordings/PO Box 42586/Philadelphia, 19101-2586) (Dave)

OVERCAST - FIGHT AMBITION TO KILL CD Their second release & just as scary as their first... 9 new tunes to warp your mind even more... The vocals have gone to even more areas that were only hinted to on their first effort. Still tight & metal musically, with more samples between songs to scare you all that much more...

REACT - DISTURBING THE SOULS... 7" In the continuing succession of bands that I have known as "Bill's" band, React is the latest resurgence from the Connecticut punks. What has frustrated me over time with this group is that every band they've got is excellent, but often short lived. For awhile I kept saying: "Nope, I'm not going to pay any attention to Bill's new band until he just calls it 'Bill'". But of course that is never true, cause just as soon as I hear them I'm hooked. React has come about since I've been gone from the NYC area, therefore I've not had the chance to see or hear this band — so this 7" arrive and knocked me down. React combine all the talents of the Connecticut punks for creating some kick-ass heavy Swedish-Dis-styled hardcore. This time around they're got dual male and female vocals (and the female singer sounds so much like Amy from Nausea!). Nice pagan/Celtic like artwork too! This is awesome! It's heavy, strong and tight with a throbbing and kicking tempo. Fuck yeah!! (Profane Existence/PO Box 8722/Mpls MN 55408) ***

RENDER USELESS - ST CD A Canadian emo band with a strong stylistic likening to the old DC style. It's very discordant and disjointed in a clean non-distorted way. Lots of jazzy raw and raspy bits. It takes a whole new style than what I'm usually drawn to. Where I like discordance with the heavy distorted power way — this has a clean guitar sound and all these weird little sounds that I don't know how to describe. What I do like is that it's got a fair amount of diversity throughout which makes it all very listenable. I feel like this band is coming from another direction than where I have my descriptive roots, but I do keep hearing this DC thing — both in music and vocals. This is solid and well done — I'm interested — yet not totally hooked either. (Clue #2/PO Box 402/Maple Ridge BC/B2X 8K9 Canada)

RIOT SYSTEM - FIT THE IMAGE 7" Basic, raw raging 80's style hardcore! The production is on the poor side, but given the style of music it kind of fits. Riot System are an Australian 3-piece who would have fit in great on one of those international hardcore comps of the mid 80's. The lyrics consist of rather basic punk stuff about riots and being on the dole etc. Although this is nothing groundbreaking it's a worthy release. A good one from HG Fact! (401 Hongo-M 2-36-2 Yayoi-Cho Nakano-KU Tokyo 164 Japan) (Beth)

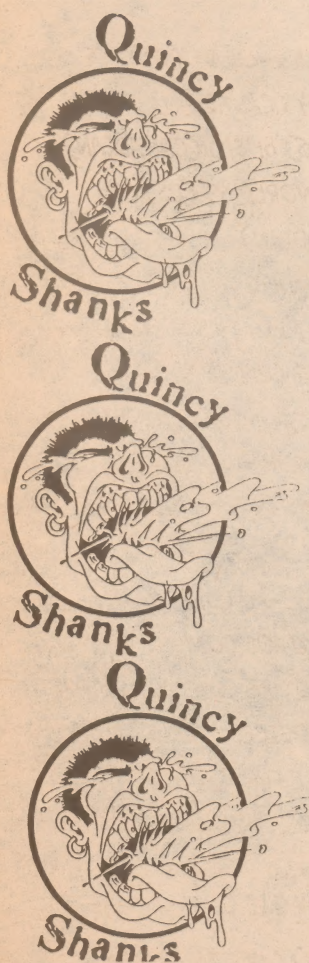
SHINE - ST 7" Okay so, St. Vitus used to be one of my favorite bands and this is Wino from St. Vitus's new band. Wino's vocals are eerie though, cause they are so distinctly Wino, and it will take me back to listening to St. Vitus — and that is the cool part. The vocals and guitar sound are distinct. This is one of the originators of that heavy sound. The problem is that this is also about a lot of guitar rock which I don't like at all. So, while Shine can rock my heart out at times, at others I get totally bored and lost in that world of guitars. (Shine/12810 Matey Rd/Wheaton MD 20906)

SILENT MAJORITY - BASED ON A TRUE STORY CD I get obsessed with some bands. I hear them and see them and just get totally hooked — and that is what happened with Silent Majority. Their first CD is one of my favorite things to listen to on a regular basis, so I was really excited to see a new release from them. Silent Majority have their own style of emo hardcore that goes beyond the expected norm of those descriptions. It's that pushing of boundaries and blending of a unique style that makes them really stand out and charm people so much. They've got a lot of soul and heartfelt feeling in the lyrics and music. It comes across with a powerful delivery that is aggressive yet melodic and emotional and ultimately incredibly catchy with all the hooks to grab me and take me along with it. Totally invigorating and awesome! Considering how much I love this band, and how many times I've already listened to this CD, I know it will be one to remain on the player for a long time to come! (Exit Records/PO Box 263/NY NY 10012) ***

SIZZLE - TWO WEEKS TO LATE CD Unique band. They pull it off amazingly well though. Mix of hardcore, Blink 182, MxPx style punk with Bouncing Souls type ska, topped off by lyrics in Spanish. Are you confused? Decipher for yourself. Some songs are totally intense old style hardcore an din the same song the chorus is bubble gum ska. But it works somehow, really. (Box Car Records/PO Box 1141/Melbourne FL 32902) (Amy)

SKABS - THE GREATEST HITS... 7" Hooray for the Skabs! This 7" has been a long long time in surfacing, having been released initially as a tape. But finally, after many recording attempts — they've done it — and got these songs on a slab of vinyl. For anyone who's been reading S&L for awhile, you may know that the Skabs were one of my favorites in NYC and I've praised them highly in the past so I'm so happy to see this. I love this band!! They're an amazing blend of Polish, Greek and Spanish punk — creating a super catchy, very new wave style of punk. Helen's got an amazing voice that occasionally squeaks. Everyone sings. The keyboards give this it's distinct sound reminding me of the movie Breaking Glass or some early 80s off-beat punk band's movie. I love the Skabs — for me, they will always embrace and represent my time in NYC and at ABC NO RIO. (WACP Records/12 Wayatt Circle/Somerville MA 02143) ***

SLIGHT SLAPPERS/SHORT HATE TEMPER - SPLIT LP Slight Slappers play blazingly fast Japanese hardcore. I like this release better than anything else I've heard by them, which is to say I think they are getting better. I really enjoyed their side of this LP. They play this style extremely well, and I do love me some good Japanese hardcore. Manic distorted guitar, high pitched vocals scream vocals, and fast as it gets drums. Short Hate Temper hails from the USA and are quite similar to the Slight Slappers. Fast, raging hardcore. This does get slower than the Slight Slappers, more breakdowns. I feel that this band might be considered power violence, but I'm really not sure any more. The point is that both these bands rock, and you should get this LP. If you've liked other Sound Pollution releases in the past, you can count on it that you'll dig this too. (Sound Pollution PO Box 17742 Covington



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MUSIC

KY 41017 USA) (Beth)

SUBB - THE HIGHSTEP TO HELL CD This epitomized the nightmare for me in reviewing CDs. It starts with a sing-songy like ballad, bursts into a horrible predictable power pop punk outburst and then ends up blending in the ska-punk thing complete with horns. For the genre it's okay, but I'm so sick to death of all these things that wrapped into one it annoys me to no end. Not to mention the fact that I hate all of these elements in the first place. Yuck! (Point The Blame Records/10738 Ave Miller/Montreal PQ H2C 3E6 Canada)

SUBMISSION HOLD - PROGRESS: AS IF SURVIVAL MATTERED CD There are few bands that really get under my skin, give me goose-bumps and go straight into my heart. Submission Hold are one of those bands: total favorites. There a band that I feel close to as little and as well as I know them - like kindred souls. If I were going to have only a few things to listen to, Submission Hold would be one of the things I would want to have. Jen's got the most incredible voice: the ability to sing beautiful melodies and then scream about the injustices of the world. The booklet that comes with this CD is massive with intensely wonderful words as great graphics as well. This CD has the full length Progress tape as well as their two 7"s - which makes this a great CD to maximize on your listening to this band. (and they sell them for dirt cheap too!) I could rave and rave endlessly, as you probably know. They are a unique gem in the land of punk, playing a disjointed and discordant style that incorporates some untraditional instruments and utter passion. Submission Hold rules!! Don't forget your garlic! (\$7ppd/Allium Records/PO Box 21533/1850 Commercial Dr/Vancouver BC V5N 4A0 Canada) ****

SUBMISSION HOLD/SAKE - Split LP When Jen from Submission Hold described Sake as her favorite band; with a woman going mad on vocals and playing violin - I took her words to heart and she was right - this rules! This has me totally hooked! Not only is there some totally ruckus punk rock mayhem but then the absolutely beautiful melodies on the violin. There are male and female vocals. The predominantly aggressive harsh female vocals remind me a bit of Whisper from Zero Hour. The music has an experimental edge, discordant at times with the totally unique quality of the violin, but it stays totally tight and it rocks! Sake goes so well with Submission Hold who have their own unique musical qualities. On this recording they have a flute and piano to add to their ensemble. Jen can belt out her screams and then can sing w/ the most beautiful voice. I love Submission Hold!!! The songs on this vinyl were also released on a tape called "Progress" and also on a CD by the same name. This split record rules - bringing together two of the most unique and two of my most favorite punk bands. Very emotional, very thoughtful, very political and very heartfelt. Yeah!!! (Hopscotch Records #6/PO Box 1143/ Cardiff CA 92007) ****

SUFFER - S77 Suffer are like the Drop Dead of the UK (how appropriate that they toured together a few years ago). Good to see Suffer are still churning out the mayhem with their manic disjointed abrasive style of hardcore. I enjoy and respect Suffer - particularly for their DIY ethics and support of the scene. They're one of those bands though that I like a lot, enjoy if I see, like when I listen to - and yet don't totally rock out or go totally insane for on record. This record in particular seems to have even more weird bridging parts: feedbacking noise and then all out insanity. Totally awesome for those who like hardcore brutality with thoughtful consciousness interwoven! (Flat Earth Records/PO Box 169/Bradford/B07 1YS UK)

SWALLOWING SHIT - LET MY STRUGGLING SPIRIT IN ITSELF BE FREE 7" This band is a little over the edge into the grind-core mayhem, blast beat driven insanity world for my tastes: however I do really like that this record comes with a ton of information (about Uranium Mining in Australia) as well as other educational bits. And the lyrics "that may offend the Honkys" are awesome: poignant and right on! They play ultra-fast and really tight - the kind of thing I love to see live but usually don't listen to at home. They kick butt though. (Spiral Objective/PO Box 126/Oaklands Park SA/Australia 5046 Australia)

THE BANNED - JUNE 98 DEMO TAPE The Banned have been playing a lot of good punk shows in the NYC area over the past few years and this is a new 5 song tape. I'm pretty into it. It's good old punk with a touch of Oi (though thankfully no chorusing Oi's). It's got a catchy and alluring sound that has me sorta hooked into repetitive listens. The recording is decent with some bass-end adjustment. At times the vocals reminded me a bit of Leatherface, but for the most part it's all real fast and tight with a lot of punch. Very catchy with a unique flair that has my ear pretty hooked! (c/o Fourth Dimension Records/268 Hollywood Ave/Yonkers NY 10707)

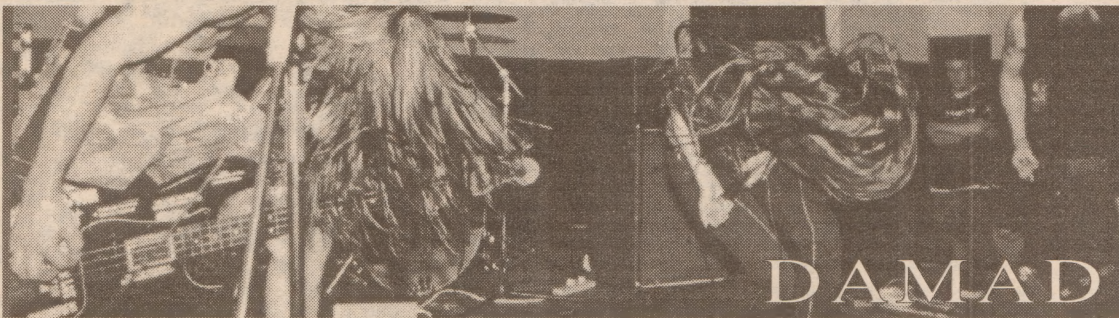
THE BASTARD BRIGADE - 200 PROOF BASTARDS 7" At times this is okay: catchy guitar riffs and chorusey punk with whoo-oh and oh-yeahs and the like. They've got a bit of cow-poke breakdown in one song which is kinda scary. It's okay, like decent basic punk from a band in the middle of nowhere, but it doesn't leave much of a mark on me. (Eerie Records/2408 Peace St/ Erie PA 16502)

THE BOILS - WHEN THE SUN GOES DOWN CD I love the Boils! It's been awhile since I've heard them and they've gotten super fucking tight with more of a strong Oi-Punk sound. This new stuff kicks! They've got 8 new songs of hard-hitting, street-punk with a totally tight sound and a strong pogo-able beat. I think that they kids will absolutely love this! Unlike so many Oi-Streetpunk bands on the rise these days, The Boils have good lyrics and plenty

of their own flair which keep them from being lost in a sea of boring repetition. The Boils give the Streetpunk genre a kick in the butt and give me some new inspiration and they will charm you with their catchy anthems! Yeah!!! (Creep Records/Suite 220 252 E. Market St/West Chester PA 19381) ***

THE BURDENS - WORKING CLASS JOKE CD ANOTHER OLD STYLE rock type punk band w/ songs titles like "Better Off Dead" & "Burden on Society". They sound like Rancid, Social Distortion and maybe even some Sex Pistols w/ that affected English accent. If you're into these bands, they pull off their style quite well. (GMM/Burdens/22280 Walling Rd/Geyserville CA 95441) (-Amy)

THE C*NTS - A SECRET HISTORY OF... CD I had heard Of The C*nts long ago, but never really HEARD them until this hit my cd player. Formed during the 77-78 era of punk & ended (I think) in 1988... This cd takes compiles a few tracks from each of their five lp's worth of material. A steady of Stooges-style punk rock chaos with all of the kooky lyrics & 3-chord abuse that seems long forgotten some 20 years later. Very much along the lines of what I expected, but still not a let down. 21 tracks in all. Limited edition of 1000(?). (Disturbing Records/3238 S. Racine/Chicago, IL 60608) (-Dave)



THE END OF THE CENTURY PARTY - SONGS, DANCE, DRUMS 7" I've had this attraction to this band, thinking that they were one I liked; perhaps drawn in by their artwork. But I think finally I can realize that they are way too spastic and abrasive to sit well with me. This is painful brutality to the extreme with outbreaks of raw and discordant mayhem. It's really grating all around, and though it has moments of rockin tempo overall it leaves me unsettled. It hurts. (Enslaved/PO Box 169/Forster Court/Bradford West Yorkshire BD7 1YS UK or Refusenik Records/PO Box 2018/Hove BN3 3HS England)

TOCCATA AND BULLA - CONCEBIDOS EN LA TIERRA BASTARDA CD This is a 3" CD from this Ecuadorian band. They play extreme brutal hardcore. I'm missing the vocabulary of bands to compare or describe them to. They play really tight, with an overall speed that is broken up by clipped punchy breakdowns all with in a short to the point song. I know this is a whole genre of the hardcore scene who're loving this stuff - the power violence scene? It's really good too! (Marco Granja/PO Box 05-01-560/ Latacunga Ecuador released by Profane Existence Far East c/o Izumi Kubo/ 35 Sannacho, Sennyuji, Higashiyama, Kyoto 605-0977 Japan)

TOTAL RESISTENCIA - TAPE Spanish hardcore with screaming anthemic vocals w/basic fast 3 chord punk songs. Pretty tight band. Political songs about joining together and revolution and basically actually doing something about causes you believe in. Pretty good lyrics - all in Spanish. (WC Records/Juan I Herrero/PO Box 41019/28080 Madrid Spain) (-Amy)

TOXIC NARCOTIC - YOU WRECK 'EM 7" Although this band has been around for quite some time and I even own several things by them I do not consider myself really familiar with them. To me this release seems consistent with everything else I've heard. It's fast and brutal. Deep raspy vocals with a powerful guitar and drum sound to back it up. The songs really grab you. Good, if fairly basic political lyrics, mixed in with some less serious stuff. Good punchy choruses. I would definitely recommend this release. (Rodent Popsicle Records/PO Box 335 Newton CTR, MA 02159 USA) (Beth)

U.S.F. - TAPE Crazy ultra fast hardcore from Israel. Pretty straight-forward, good music, kinda bad recording. Also write to them if you want to know anything about the Israeli hop/punk scene. (\$4ppd or \$2 w/ a blank tape/Fede Rotstein/PO Box 647/Nes-Tziona/79101 Israel) (-Amy)

URBN DK - INNOCENT VICTIMS LP This band has been an extremely pleasant surprise. I got to review two things by them this month, and really enjoyed both of them. This band plays basic raw aggressive classic hardcore. A band that for some reason come to mind when describing URBN DK is Kill Your Idols, who to me also pull off this style of 80's basic hardcore well. URBN DK have their own slant though. Their sound is familiar, but not rehearsed. This album rages and thrashes on with good solid, if a bit basic, political lyrics to back up the music. Everything with this band is simple, but good. I wish there was more I can say, but really I just recommended that anyone who enjoys fast, aggressive punk rock check this band out (Beer City Records PO Box Milwaukee WI 53226-0035 USA) (Beth)

URBN DK/LOS SUBVERSIVOS - SPLIT 7" This is one of those international releases I so enjoy. Urbn DK are from the US, although I'm not sure where, and Los Subversivos are from Argentina. The Urbn DK side kicks your ass!! This is straight up hardcore right up my alley!! Blazing, aggressive old style punk rock. Think of maybe NOTA or Negative Approach but a little more old punk thrown in there.... I don't quite know how to describe it but I like it!! Los Subversivos are

an excellent band to do a split with Urbn DK. They play a similar style of hardcore punk. It is basic and raw. The lyrics are in Spanish, but there are translations (Urbn DK side also has translations). I like the fact that this band throws in some folksy bits, and I always love to hear a band sing in their native language. The label that released this did an excellent job. (Small Budget Records B.P.N. 07 78110 Levesinet France) (Beth)

VA ARGH!... A BRANTFORD COMPILATION 7" This has 4 good hardcore punk bands from E. Canada. The Twerps are the heaviest, with a strong sound, slightly metal guitars and gruff vocals. Conspiracy follow along behind the Twerps with really a tight fast and punchy straight-forward hardcore style. The Young Offensive are very punk with a kicking pogo beat piercing female vocals. Outcast are also very punk with a catchy style, pogo beat and rolling vocals. (\$4ppd US cash/Soap & Spikes Records/431 Burlington Ave Apt #5/Burlington Ontario L7S 1R3 Canada)

VA BAY AREA CHECKING IN WITH THE WORLD CD The title is perfect. What have you heard in the past 5 years from the bay area? WE kinda forgot about all those bands ever since Lookout turned to... Well anyway. 27 of my new favorite

Engine and Somnaut. All three bands do the telling a story over some inconsequential music w/the point being the story. If you like King Missile... (Bloodlink Records/PO Box 7414/Philadelphia PA 19101) (-Amy)

VA THE WHOLE MAGILLA VOL. 1 CD 23 bands, none of which I was familiar with until hearing this... The bands are nation-wide in origin as well as in style, with some going for the pop-punk simplicity, some doing the crusty-grind-thing, and others follow the traditional hardcore path. Nothing really blew me away on here, but with all of the musical variety, it makes up for that. (Poor Excuse Records/49 Gladstone Ave/West Islip, NY 11795) (-Dave)

VA VIDA-LIFE... BENEFIT 7" FOR PROJECT VIDA A compilation of brutality by the likes of Charles Bronson, Palatka, Locust, Dangermouse, Short Hate Temper, Eucharist, MK-Ultra, In-Humanity and Q-Factor. A lot of short bursting mayhem from some of the best of the genre, all on a short burst of vinyl. It's impossible to describe all these brutal bursts of aggressive powerful hardcore. Since this comes from Lengua Armada, the packaging format is awesome: very creative and one of a kind-like. Nice job. Project Vida is a group promoting safe sex and AIDS awareness education. (Lengua Armada Records/2340 W. 24th St/Chicago IL 60608)

VA VIOLENCE, A JAPANESE HARDCORE COMPILATION This Jap. H.C. comp. was put by the American label Six Weeks. This 8" flexi features Flash Gordon, Real Reggae, Arque Damnation, Nice View, One Size Fits All, and No Think. Although I had never even heard of these bands prior to picking this up, I was pleasantly surprised. This seems to me to be a good sampling of current up and coming bands in Japanese Hardcore. All the bands pretty much play the same style of thrash hardcore that Japan has become so well known for. The packaging is high quality for a flexi. There is some cool, pushy artwork on the back. This flexi is something that fans of Japanese hardcore should definitely seek out. (Six Weeks 225 Lincoln Ave. Cotai CA 94931 USA) (Beth)

VA WHERE'S MY SHOE: THE SWEAT WATER COMP For those who don't know the Sweat Water Tavern is the Brooklyn punks second home: it's a pub owned by good friends & a great place. This compilation, like the Squat or Rot comps from years ago

bring together the diversity of the punk scene in NYC. In this case, bands who have been a part of the Sweat Water Tavern. Listening to this CD makes me miss it all. We've got the 86'd fronted by Kendall's tough vocals - they sound awesome!, Astroland and their spastic breed of hardcore - I always think of them as the Sweat Water house band since they have painted their murals in the place, Banner of Hope - who totally knocked me out with total Vice Squad style UK punk!, Disassociate have live tracks from the radio, some of which are pretty noisy and all of it heavy on the blast beat driven mayhem of grindcore, Distraught have only one song on here - but it's a mighty song (not recorded anywhere else) and it rules! Pity the Nation is Kevin's new band of political punk with Steven on the Sax, Public Nuisance are resurrected with a song and the Spider Cunts have give us a good dose of raunchy female-vocaled punk. Plus a few songs from Yum Yum Tree with high-pitched female vocals (this comps got a high percentage of all girl bands and female vocaled bands which is nice to see!) Rounding out the diversity and moving away from the punk genre is Hororka with an acoustic 70s style song, more rock from Steamhead, total rap dub from Trumystic and a gothic art Nick Cave like experience with the World/Inferno F.S. - which is awesome! (Angst Records/302 Bedford Ave #327/Brooklyn NY 11211)

VA WHY MUST WE DIE FOR OUR PLATE - AN ANIMAL RIGHTS COMPILATION 7" This is a comp of crusty-punk band with Animal Rights, Factory Farming and Vegetarianism as the theme. The bands included are Detestation (always a favorite, I think this may be an older recording as Saira's voice sounds small), Depressor (drum-machine driven crust ala old Pitchshifter), End Result (good crust-punk hardcore with a lot of distortion) and Idi Amin (unfortunately my least favorite on here). Comes with a good booklet and information on the theme. Good project! (\$4ppd/Dire-Action Records/562 Woodland Ave #64/Lexington KY 40508)

VA SWEDISH HC COMP CD This kicks ass!!! This is probably one the best new release I have reviewed this month. I love Swedish HC and this CD samples all the best in newer Swedish HC. This CD features Rajotius, Dismachine, Diskonto, Abuse and Totitar to name a few. There really isn't a loser on this comp, really this is just one of the best comps I've seen in a long time. The bands are similar enough that you'll probably want to listen to most of them, but different enough it's not impossible to tell the bands apart. The bands all play that style of raging metallic punk hardcore that Sweden has become so well known for. The liner notes give a little history of Swedish punk that's informative. This is a great release! Highly recommended!! (HG Fact 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano-KU Tokyo 164 Japan) (Beth)

VOMITUS/FLUX OF DISORDER - SPLIT 7" Vomit plays Extreme Noise Terror style of thrashy hardcore. They do it quite well. They use several different kinds of vocals; all of which I enjoy except the kind of melodic singing voice one. It actually fits in pretty well; I just don't dig it too much. Great use of the deeper death metal vocals though, and the drumming kicks my butt!! The Flux of Disorder side features much of the same brutal hardcore attack. The production seems a little off at times, but on the whole this is solid. There's some cool artwork, but the packaging is basic for the most part. A good investment. (Nonsense Recordings PO Box 381143 Clinton TWP, MI, 48038- 0077 USA) (Beth)

VA THE PLANS - CD I think this is a compilation. It features King Missile III, Spook

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Your involvement is crucial for the tour to reach its full potential and beyond. Get involved now and help plan for this important step in the abolition of primate experimentation.

SUMMER 1999

A bus full of activists pulls up to the University of Washington, the home of the Washington Regional Primate Research Center. The bus unloads for a few days of intense teach-ins, protests, and educational activities.

At the second stop on the tour, more vans filled with activists are added to the caravan and the pressure begins to build. All across country as the caravan travels it continues to grow. Stopping at Regional Primate Centers and other primate experimentation facilities, the tour exposes to the United States public the medical, scientific, moral, and ethical fraud of primate research.

Finally, after the last Regional Primate Center, the tour ends with a five day protest/teach-in at the National Institutes of Health.

These are simple ideas. The tour is in the preliminary planning stages and your ideas and assistance are needed. We have the ability and the creativity to organize the most effective resistance to primate experimentation this country has ever seen. It is up to you to get involved.

Tentative Bus Tour Schedule

June 1, 2, 3, 4 Washington Regional Primate Research Center Seattle, Washington (3200 monkeys)	July 3, 4 University of Texas Bastrop, Texas (107 chimpanzees)	August 4, 5 Ohio State University Columbus, Ohio (200 monkeys, including 120 baboons)
June 5 Transit	July 5, 6 Transit	August 6 Transit
June 6, 7, 8, 9 Oregon Regional Primate Research Center Beaverton, Oregon (2200 monkeys)	July 7, 8, 9, 10 University of Southwestern Louisiana's New Iberia Research Center - New Iberia, Louisiana (300 chimpanzees, 4200 monkeys)	August 7, 8, 9, 10 Wisconsin Regional Primate Research Center Madison, Wisconsin (1300 monkeys)
June 10 Transit	July 11 Transit	August 11 Transit
June 11, 12, 13, 14 California Regional Primate Research Center Davis, California (3300 monkeys)	July 12, 13, 14, 15 Tulane Regional Primate Research Center Covington, Louisiana (4,000 monkeys)	August 12, 13 University of Michigan Ann Arbor, Michigan
June 15, 16 Transit	July 16, 17 Transit	August 14, 15 Transit
June 17, 18, 19 Primate Foundation of Arizona Mesa, Arizona (80 chimpanzees)	July 18, 19 National Center for Toxicological Research Jefferson, Arkansas (128 rhesus)	August 16, 17 Western Psychiatric Institute & Clinic Pittsburg, Pennsylvania
June 20, 21 Transit	July 20 Transit	August 18, 19 Transit
June 22, 23, 24, 25 Coulston Foundation Al Magordo, NM (650 chimpanzees, 700 macaques)	July 21, 22 Squirrel Monkey Breeding and Research Resource Mobile, Alabama (500 monkeys)	August 20, 21, 22, 23 New England Regional Primate Research Center Southborough, Massachusetts (1200 monkeys)
June 26, 27 Transit	July 23 Transit	August 24, 25 Transit
June 28, 29, 30, July 1 Southwest Foundation for Biomedical Research San Antonio, Texas (250 chimpanzees, 1200 baboons, 150 other monkeys)	July 24, 25, 26, 27 Yerkes Regional Primate Research Center Atlanta, Georgia (3000 monkeys)	August 26, 27 John Hopkins University Baltimore, Maryland
July 2 Transit	July 28 Transit	August 28 Transit
	July 29, 30, 31, August 1 LABS of Virginia Yemassee, South Carolina (1400 monkeys)	August 29, 30 Poolesville NIH Center Poolesville, Maryland (population kept secret)
	August 2, 3 Transit	August 31, September 1, 2, 3, 4 National Institutes of Health Bethesda, Maryland Funding source for the seven primate centers & more

IF you or your organization would like to become involved or can help out in any way please contact CEPE immediately. The following is a working list of items and services that will be needed for the tour. If you have anything to add or can donate or assist in any way please give us a call. Toll Free 1-888-391-8948.

- ~Food (Food Not Bombs, Vegan/Vegetarian Donations)
- ~Fundraising (Before & During the Tour)
- ~Buses/Vans/Cars/Drivers/Mechanics
- ~Places to Sleep
- ~Camping equipment (tents, stoves, sleeping bags, etc.)
- ~Advance public relations/Media Contacts
- ~Laptop computers
- ~Printing (Flyers, patches, T-shirts, etc.)
- ~Local Event Coordinators
- ~Local Contact List

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is coordinating a band/events tour to coincide with and to help finance the 1999 Primate Freedom Tour. Tentative bands include Aus Rotten and Anti-Product. Bands, performers, & promoters contact Liberation Collective c/o Neil, P.O. BOX 9055, Portland, OR 97207. (503)525-4975. Email: libcoll@aracnet.com

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